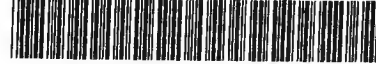


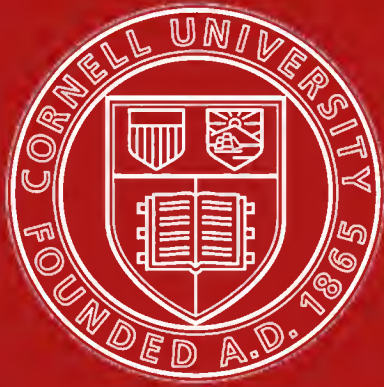


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Sixty outlines from the principal works



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MICHAEL ANGELO BUONARROTI

BORN, MARCH 6. 1474. DIED, FEBRUARY 17. 1563.

AGED $\overset{\text{Y}}{88}.$ $\overset{\text{M}}{11}.$ $\overset{\text{D}}{16}.$

SIXTY OUTLINES

FROM THE PRINCIPAL WORKS OF

MICHEL ANGELO BUONAROTTI,

IN

SCULPTURE, PAINTING, DESIGN,

AND

ARCHITECTURE.

LONDON:

HENRY G. BOHN, YORK STREET, COVENT GARDEN.

MDCCCLXIII.



SIXTY OUTLINES
FROM THE PRINCIPAL WORKS OF
MICHEL ANGELO BUONAROTTI,
IN
Sculpture, Painting, Design, and Architecture.

The Life of Michel Angelo by R. Duppa, with fuller description of the following Plates, will be found in
BORN's edition of the Lives of Michel Angelo and Raphael, published in his Illustrated Library.

SCULPTURE.

I.—BACCHUS,

IN THE FLORENCE GALLERY.

THERE is a cast of this Statue in the possession of the Duke of Richmond, brought into England by that nobleman, in 1758. Mr. Wilton made a copy of it in marble for the Duke of Northumberland, which is now at Sion House. It is larger than nature, and has the character and expression of youth under the influence of wine.

II.—LA PIETA,

IN ST. PETER'S, IN ROME.

Of this subject there is an old print with this inscription, DOLOR MEVS SVPER DOLOREM IN ME COR, MEVM MÆRENS, MICHEL ANG. B. *Pinxit Romæ.* and the engraver's monogram. It is more stiff and formal in its style of design, and was probably an

earlier composition than the group in St. Peter's, and, agreeably to the inscription, might have been originally executed in painting.

III.—DAVID,

IN THE PIAZZA DEL GRAND DUCA, IN FLORENCE.

The sum Michel Angelo received for this piece of sculpture was four hundred ducats. The block of marble was nine braccia long (16 feet, 6 inches); and the statue is of the same height : on the top and at the base, the rude surface of the marble still remains.

IV.—CHRIST,

IN THE CHURCH OF S. MARIA SOPRA MINERVA, ROME.

From the devotion paid to this statue, as representing the Saviour of the world, the marble of the feet was so worn that they are now protected by brass sandals.

V. & VI.—MONUMENTS OF GIULIANO & LORENZO DE' MEDICI,

IN THE NEW SACRISTY OF THE CHURCH OF S. LORENZO, FLORENCE.

When these Monuments were first exposed to public view, they were universally admired; and the Epigram of Giovanni Strozzi on the figure of Night, in that of the Duke Giuliano de' Medici, is preserved in the collection of Michel Angelo's poems, with his reply.

“Night, whom you see so sweetly sleeping in this stone, was by an ANGEL carved, and though sleeping lives : if you believe me not, awake her with a sudden shake, and she will speak.”

To this, Michel Angelo wrote the following reply :

“It were well to sleep, but better to be a stone, while shame is shameless, and while crimes bear sway ; not to be sensible is my good fortune, therefore rouse me not, but speak low.”

VII.—LA MADONNA,

IN THE NEW SACRISTY OF THE CHURCH OF S. LORENZO, FLORENCE.

Placed between two statues of St. Cosimo and Damiano, by Angelo Montorsoli and Raffaello di Montelupo. Of this fine piece of Sculpture, Condivi in praise of it, says, it is better to be silent than to say little.

VII.*—THE MONUMENT OF JULIUS II. PONT. MAX.

IN THE CHURCH OF S. PIETRO IN VINCOLO, ROME.

This monument consists of seven statues, including the statue of the Pope himself, who is represented lying on a sarcophagus: below which, in recesses, are the three figures executed by Michel Angelo. In the middle is the celebrated statue of Moses; and on the two sides, in niches, two female figures, personifying Religion and Virtue. Over the sarcophagus, in three niches, are the statues of a Prophet, a Sibyl, and a Madonna with an infant Christ in her arms, executed by a sculptor named Raffaello da Monte Lupo; the figure of the Pope on the sarcophagus was made by Maso Boscoli, of Fiesole. These are all composed with ornamental architecture in a bad taste. No part exists of the original composition but the statue of Moses: two figures were executed for it, in the Pontificate of Julius II. and four others begun; but none of them were used in the present design: they represent slaves, or prisoners, as Vasari calls them, and were to have surrounded the base of the Mausoleum.

VIII. IX. X.—RELIGION. MOSES. VIRTUE.

These three statues make a part of the Monument of Julius II. shown in the preceding plate. The emblematical figure of Religion, in the act of adoration, Vasari calls Rachel; and the other, with a Mirror, emblematical of Virtue and Prudence, he calls, by the name of her sister, Leah.

XI. XII. XIII, 1 to 4.—SLAVES.

These six figures representing slaves, were intended to have surrounded the base of the Mausoleum of Julius II. as Caryatides, agreeably to the original design.

The two, XI. XII. now in France, were given by Michel Angelo to Robert Strozzi, and by him to Francis I. who afterwards gave them to the Constable Montmorency. In the reign of Louis XIII. Cardinal Richelieu made himself master of them, and placed them in his château; afterwards they descended to the Marshal Richelieu, who removed them to Paris, and placed them in his garden. Upon his death the widow removed them to a house she inhabited in the Fauxbourg de Roule; when she left that residence they were neglected, and put into the stables with other pieces of sculpture, and in the year 1793, on being put up to sale, Mons. Lenoir, the founder of the Musée des Monumens Français, interfered in behalf of the nation, and through his means they remain in that repository.

The four figures which form the four plates numbered XIII. now support the roof of a Grotto in the Boboli Gardens at Florence.

XIV.—CHRIST TAKEN DOWN FROM THE CROSS,

IN THE CATHEDRAL IN FLORENCE.

This group was the last work of Michel Angelo, and left unfinished at his death. He meant it as an Altar-piece, to honour the Chapel which should be the place of his own interment. It was afterwards brought from Rome, and in the year 1723, placed where it now is, at the back of the High Altar, in the Cathedral, by Cosmo III. Grand Duke of Tuscany.

XV.—LA VITTORIA,

IN THE HALL OF THE PALAZZO VECCHIO IN FLORENCE.

This group which is in marble is unfinished.

XVI.—SAMPSON DESTROYING THE PHILISTINES.

FROM A MODEL IN BRONZE.

XVII.—HERCULES STRANGLING ANTÆUS.

FROM A MODEL IN BRONZE.

XVIII.—LA PIETA.

FROM A BAS RELIEF IN BRONZE.

Made for the Strozzi family, to be placed in the Church of St. Andrea della Valle, in Rome.

PAINTING.

I.—HOLY FAMILY.

THIS picture is preserved in the Florence Gallery, and is the only easel-picture by Michel Angelo that can now be authenticated. It has never been engraved, and for this outline I am indebted to William Young Ottley, Esq. who made the sketch in Florence, 1798.

II.—JUPITER AND LEDA.

This picture was painted (*a tempera*) about the year 1529, and given to Antonio Mini (who was an assistant to Michel Angelo), with two cases of models, and many very valuable Cartoons and designs, all of which he took into France after the siege of Florence in the year 1530. He sold the picture to Francis I. for three hundred golden crowns, (150*l.* sterling). It was placed in the Palace of Fontainebleau, but it is not now to be found in France, and is supposed to have been destroyed.

III.—LA PIETA.

MICHEL ANG. B. PINXIT, ROMA.

This is an engraving of a picture of which nothing more is known than what is said at plate iii. of Sculpture.

IV.—THE LAST JUDGMENT.

From this picture there are numerous prints: in my own collection I have eleven different Engravings of it, but amongst the most important, are, one by Gio. Mantuano on ten plates, and a small print by Martin Rota. This outline was copied from a drawing made from the original picture in the Sistine Chapel, 1798.

The height of the picture is, in English measure, 54 feet 6 inches, the width 43 feet 6 inches, and it occupies the whole of the wall at the end of the Chapel over the altar.

V.—THE CONVERSION OF ST. PAUL.

The only print I have seen from this picture, was published by Antonio Salamanca, and from the monogram, appears to have been engraved by Nicolo Beatrici : it has this inscription upon it, MICH. ANG. PINXIT IN VATICANO. EX. TYPIS ANT. SALAMANCAE. NB.

VI.—CRUCIFIXION OF ST. PETER.

The best engraving from this picture is by Giovanni Batista de' Cavaliere.

These are all the pictures by Michel Angelo recorded by his contemporary Biographers. In the house of his descendants in Florence, there is a Holy Family, which is preserved as an original picture ; and in the Florence Gallery there was a small picture of the Fêtes, said to be by Michel Angelo, but without better authority than tradition, or common report, its authenticity may be questioned.

DESIGNS.

AUTHENTICATED BY VASARI.

I.—GROUP FROM THE CARTOON OF THE BATTLE OF PISA.

THREE figures of this group, marked (I.), were engraved by Marc Antonio, with a landscape back ground, in the year 1510. In 1524, Agostino Veneziano engraved five figures, marked (+), with this inscription, A. V. MDXXIIII. *Michel Angelus Bonarotus Florentinus inventor*. This print has also a landscape back-ground, but not to correspond with the former, nor to Vasari's description ; so that most probably these back-grounds were added by the engravers.

These two prints, and the small chiar'-oscuro picture at Holkham, of which the outline is a representation, are all that now remain of the celebrated composition of the Battle of Pisa. This group seems to have been the principal part of that Cartoon, but the commencement of the action was represented by the fighting of Cavalry, probably introduced in the distance.*

II.—CHRIST ON THE MOUNT.

This design was given to Cosmo III. Grand Duke of Tuscany, after the death of Michel Angelo, by his great nephew Leonardo Buonarroti.

There is no print of it, and this outline was made from an original picture by Marcello Venusti.

III.—ANNUNCIATION.

This composition was designed by Michel Angelo for the Cardinal di Cesis, and painted by Marcello Venusti, for his Chapel, called "La Cappella di marmo," in the church of Santa Maria della Pace, in Rome.

This picture has been since removed, and in its stead there is one by Carlo Cesi, a scholar of Pietro da Cortona : where it is at present I have not learnt.

* A pretty engraving of this Cartoon is given in Bohn's edition of the Life of Michel Angelo.

The following five Compositions made for Messer Tommaso de' Cavelieri.

IV.—ANNUNCIATION.

This design was painted by Marcello Venusti, and is now in the Sacristy of the Church of St. Giovanni in Laterano. There is a very bad print from this picture, by J. Rossi, published in Rome, 1726.

V.—FALL OF PHAETON.

This design was painted in oil colours by Checchino Salviati, and engraved on crystal by Valerio Vicentino: there are also several prints of it; the best I have seen has this inscription, MICH. ANG. FLOR. INV. without any engraver's name.

VI.—RAPE OF GANYMEDE.

Giulio Clovio copied this composition in miniature for the Grand Duke of Tuscany, and the picture was preserved in the Pitti Palace, in Florence. In Kensington Palace was formerly a large oil picture of this subject, probably painted by some contemporary artist. There are also many prints of it.

VII.—TITYUS.

This design has been copied in a gem, and engraved by Spence in his *Polymetis*; and there is a large basso-relievo of it in the Villa Borghese, in Rome. It has also been published with a landscape back-ground by Antonio Salamanca.

To this subject I have given the name of Tityus, from its being repeatedly adopted by Vasari, although that of Prometheus would seem to be more proper; since no circumstance is introduced to denote the character of a giant.

VIII.—BACCANALIA DI PUTTI.

Of this composition I have two old prints; the best has this inscription, MICH. ANG. *Bonaroti inv. Ant. Lafrerii Formis Romæ*, 1553.

These three last designs are particularized by Vasari with the highest commendation.

Messer Tommaso de' Cavalieri was a particular friend of Michel Angelo, and possessed many of his sketches, studies, and drawings. After his death, his family sold the collection for five hundred crowns to the Cardinal Farnese.

IX.—CHRIST, WITH THE WOMAN OF SAMARIA, AT THE WELL.

This and the two following Compositions made for the Marchioness of Pescara. There is an old print from this design, inscribed, *A. Lef. Formis.*

X.—THE CRUCIFIXION.

Of this composition there was a small picture in the Cavalieri Palace in Rome, painted by Marcello Venusti. There is also an old print of it.

XI.—CHRIST TAKEN DOWN FROM THE CROSS.

This subject has also been painted by Marcello Venusti: and there are several prints of it; one by Giulio Bonasoni, 1546; another with a slight variation, dated 1547, with the monogram (NB.) of Nicolo Beatrici.

XII.—CHRIST SCOURGED.

This composition was made for Sebastiano del Piombo, and painted by him in the church of S. Pietro in Montorio, where it still remains in good preservation.

XIII.—DEAD CHRIST.

This design was made by Michel Angelo for Sebastiano del Piombo, who painted it for an Altar in a private chapel in the church of S. Francesco in Viterbo, where the picture now is,

XIV.—VENUS AND CUPID.

The Cartoon of this picture was drawn by Michel Angelo in charcoal, and highly finished, for his friend Bartolommeo Bettini, to whom he presented it. It was afterwards painted in oil colours by Jacopo da Pontormo for the same person.

This picture was brought to England in the year 1734, and offered to sale for 500*l.*, and from the interest it excited, Hogarth satirized it in his *Analysis of Beauty*. There is a copy or duplicate of it in Kensington Palace.

Michel Angelo made a design for the Marchese del Vasto, of Christ appearing to

Mary Magdalen in the Garden, commonly called, *Noli me tangere*, which was also painted by Jacopo da Pontormo; and Michel Angelo, when he saw the picture, said, that nothing could be executed more to his satisfaction.

DESIGNS BY MICHEL ANGELO,

ON THE AUTHORITY OF PRINTS OR PICTURES, BY HIS CONTEMPORARIES.

I.—HOLY FAMILY.

There are three old prints of this subject, with a slight variation in each: the one from which the outline was copied is the best, and more in Michel Angelo's style of drawing. In the Borghese Palace, in Rome, is a small picture of this composition, painted by Marcello Venusti.

II.—ST. JEROME.

This outline is copied from an old print, which appears, from the following inscription on it, to have been engraved after a picture by Marcello Venusti, M. ANG. IN. MARCEL. PIN. *Seb. a Reg. do. incid. ROMÆ M.D.LVII. con privilegio*. It was published by Antonio Lafrerii Sequino, who, with Antonio Salamanca, published the greatest number of the prints engraved after Michel Angelo's works.

III.—VIRGIN AND CHILD.

FROM AN ORIGINAL PICTURE BY MARCELLO VENUSTI, FORMERLY IN THE COLLECTION OF CARDINAL ALBANI, NOW IN THE POSSESSION OF RICHARD COSWAY, ESQ.

This small picture is most beautifully painted, and the subordinate parts executed with all the taste and elegance of the Flemish school. I have great satisfaction in pointing out this example of the abilities of Marcello Venusti, because, without the best works of a Master be seen, no correct estimation can be formed of his merit, or of the state of the art in his time.

IV.—JEREMIAH.

This was probably a sketch for the same subject Michel Angelo afterwards painted on the Ceiling of the Sistine chapel. The oldest print of this composition is engraved by Niccolo Beatrici, 1547.

V.—CHRIST HEALING THE SICK.

This is probably one of the compositions intended for the Sistine chapel, if the original plan had been carried into execution, of ornamenting the side walls with pictures by Michel Angelo. There is an old print of this design, engraved by Ferando Berteli, 1566.

VI.—HOLY FAMILY.

Of this design there is a print engraved by Philip Sericcus, and published by Antonio Lafrerii, in Rome, 1565.

VII.—CHRISTVS, SEMEL PRO PECCATIS NOSTRIS, MORTVVS EST.

This composition appears to have been intended for an Altar. The outline was copied from a scarce print by Antonio Salamanca (*Ant. Sala. Excudebat*) without a date.

VIII.—SHOOTING AT A TARGET.

Whether this composition was intended merely as a study for the action of shooting with the bow, or as an allegorical subject, is not known. The print from which the outline is made, was published by Antonio Lafrerii Sequino, most probably in Michel Angelo's lifetime; but I have been informed by Mr. Cosway, that there is extant an earlier print, engraved in wood, with the head of the Terminus representing Michel Angelo's own portrait; if this be not an addition of the engraver, it would seem to imply an intention in the design to allude to the enemies and calumniators of his fame; and it is well known that the subject of S. Sebastian has been more than once adopted by other painters to gratify a similar feeling. Raffaello painted this composition in his villa.

IX.—AN OLD MAN IN A GO-CART.

Of this subject I have two different prints: one without any year of publication or engraver's name; the other, with the date 1538, engraved or printed by Antonio Salamanca, with this inscription at the bottom of the print, TAMDIU DISCENDUM EST QUAMDIU VIVAS.—BIS PUERI SENES.

X.—MICHEL ANGELO'S DREAM.

This is an allegorical subject, shewing the evils of Avarice and Debauchery, as the consequence of inordinate attachment to Wealth, and unlawful Love. Masques are introduced, as emblematical of hypocrisy, to complete the chain of evils; while the principal figure, reposing on a Globe, is visited by an Angel from Heaven, who may be

supposed to be warning him, to place his confidence and affections on another, and a better world.

The only print I have seen of this subject has this inscription, MICHAEL ANGELUS INVENT. *Gio. Domenico de Rossi alla Pace.*

XI.—MICHEL ANGELO'S RING.

This outline represents the composition, on an enlarged scale, of the Gem called Michel Angelo's Ring. The subject, as well as its antiquity, have given rise to much discussion, and M. Raspe, in his *Description of Tassie's Gems*, Mons. Mariette, in his *Traité sur les pierres gravées*, and Mr. De Murr, in his *Bibliothèque des beaux Arts*, have given a sufficiently elaborate account of it. Mr. Thierheim, in a German dissertation, endeavours to prove that it represents "the grand Panathænean festivals of Athens, and that the little fisherman in the exergue fishing, is an allusion to the luxury of the Athenians; who, on account of their enormous expense and consumption of fish, had the nick-name of Fish-eaters."

Most commentators agree, without any proof whatever, that it is the work of Pyrgoteles, a very celebrated engraver in the time of Alexander the Great. Unhappily for them, Mr. De Murr, in his *Bibliothèque des beaux Arts*, has most justly observed, that "the little fisherman in the exergue, is a rebus, or a kind of speaking figure, expressing the name of Pietro Maria di Pescia, a celebrated engraver, contemporary with Michel Angelo."

The great number of figures, and the manner of composition, might always have suggested very rational doubts of its antiquity, and I concur in opinion with Mr. Raspe, that this gem is the production of a modern artist. Upon what authority it is called Michel Angelo's Ring, I am ignorant. It is worthy of remark, that the two female figures on the right, are the same, in the general design, as two in the composition of Judith and Holofernes, in the ceiling of the Sistine Chapel, which would seem to shew, that they were borrowed from the Gem, or the engraver adopted them from the picture; and this circumstance alone, may have connected it with Michel Angelo's name.

ARCHITECTURE.

THE following outlines of St. Peter's are engraved to shew what part of that building was executed by Michel Angelo; and to be more clearly understood, an accurate plan is given, with a front, and side elevation of it, as terminated by subsequent architects.

The names of those who were principally employed in building St. Peter's, from the foundation of the church to its completion, may be enumerated in the following order. From the 18th of April 1506, when the first stone was laid, Bramante was sole architect until his death, A.D. 1514; Raffaello, until the year 1520; Antonio Sangallo, until 1546; Michel Angelo, until 1564; Vignola, until 1573; Giacomo della Porta and Domenico Fontana, until 1607. Fontana was succeeded by Carlo Maderni, his nephew, who died 1627, and his place was supplied by Bernini; and, although many others might be enumerated of less note, yet Bernini may with propriety be considered as the last architect who terminated this great work.

ST. PETER'S AT ROME.

I.—PLAN OF THE CHURCH.

From the west end of the church, to the line marked by the cardinal points, is designed by Michel Angelo: from that line to the front entrance, by Carlo Maderni.

II.—SECTION OF ST. PETER'S, LONGITUDINALLY TAKEN, DESIGNED BY MICHEL ANGELO.

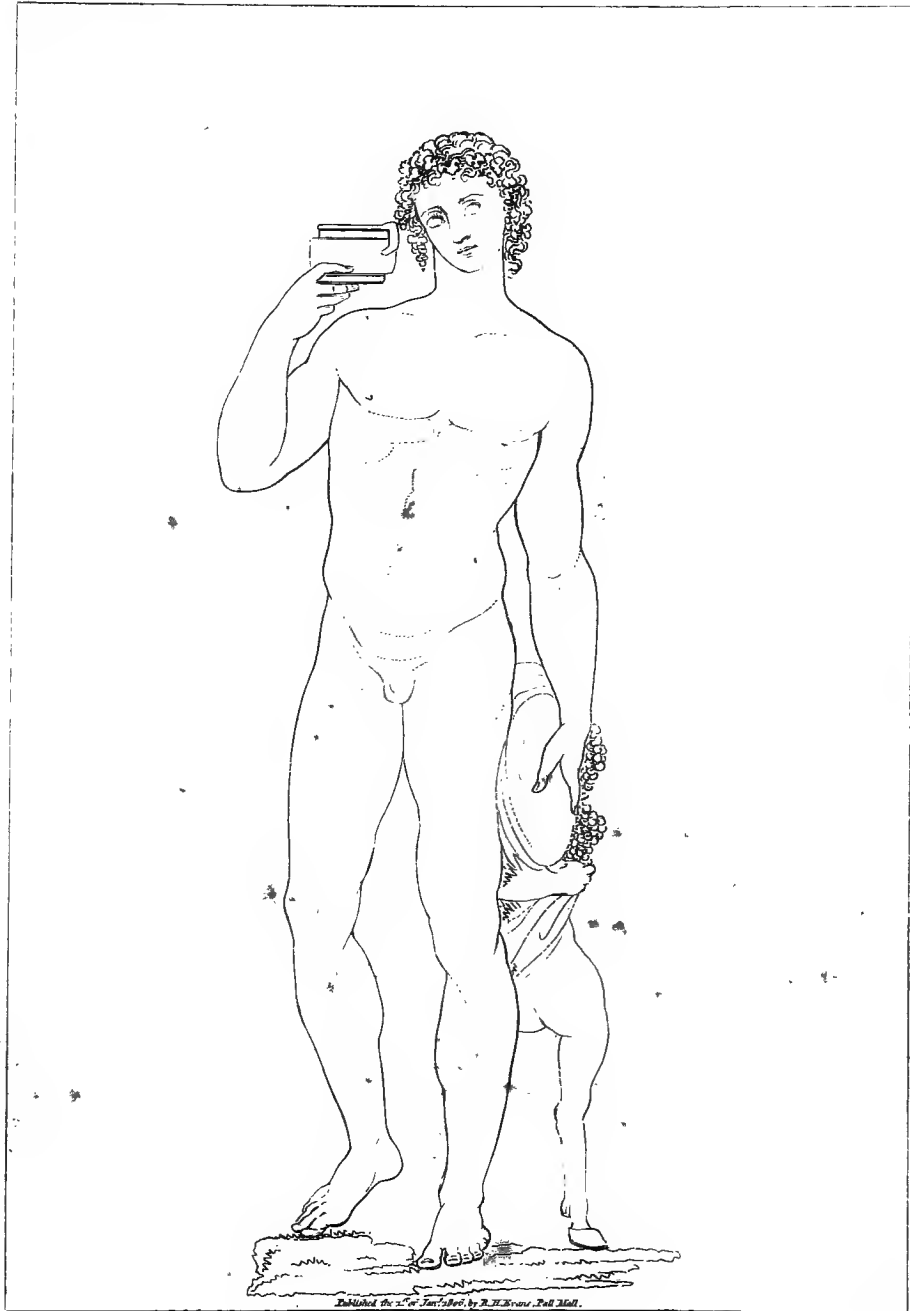
This design is engraved from Bonanni, *Templi Vaticani Historia*, Tab. 18.

III.—SIDE ELEVATION, AS LEFT AT MICHEL ANGELO'S DEATH.

This state of the building is ascertained from Vasari's description, and an old print of St. Peter's, representing the church in the Pontificate of Sixtus V. *Bonanni*, Tab. 61.

SCULPTURE

I.



Michel Angelo F.

BACCHUS

IN THE FLORENCE GALLERY

IV.—SIDE ELEVATION OF ST. PETER'S, IN ITS PRESENT STATE.

This elevation is introduced to shew, at one view, by comparing it with the preceding plate, what was constructed by Michel Angelo, with relation to the whole work, as it now exists.

V.—FRONT OF ST. PETER'S, COMPLETED IN THE PONTIFICATE OF PAUL V. M.DC.XII.

The inscription placed on the frieze records the time, and the name of the Pope in whose reign the façade was completed.

PORTRAITS OF MICHEL ANGELO.

GIULIANO Bugiardini painted his portrait at the request of Ottaviano de' Medici, and Michel Angelo also sat to Jacopo del Conte, but what has become of these pictures is not known. The former was doubtless a very indifferent performance, for Bugiardini was an artist of mediocrity, and it is probable the likeness was very inaccurate.

In the small copy of the Last Judgment by Marcello Venusti, Michel Angelo's portrait is introduced in the left-hand corner of the picture, which is not painted in fresco, in the Sistine chapel. This portrait is marked with an (*) in the outline Plate IV. to shew its situation.

There are several Portraits engraved in Michel Angelo's lifetime, the two best of which are

A profile, in a square, without any engraver's name, but probably Bonasoni, with an inscription, dated MDXLV. Engraved in the present volume.

A profile, in a circle, engraved by Mr. Bartolozzi, just before he left England, from a drawing in the Buonarroti collection in Florence, supposed to have been made by Giulio Bonasoni. This forms the frontispiece to the present volume.

SCULPTURE

II.



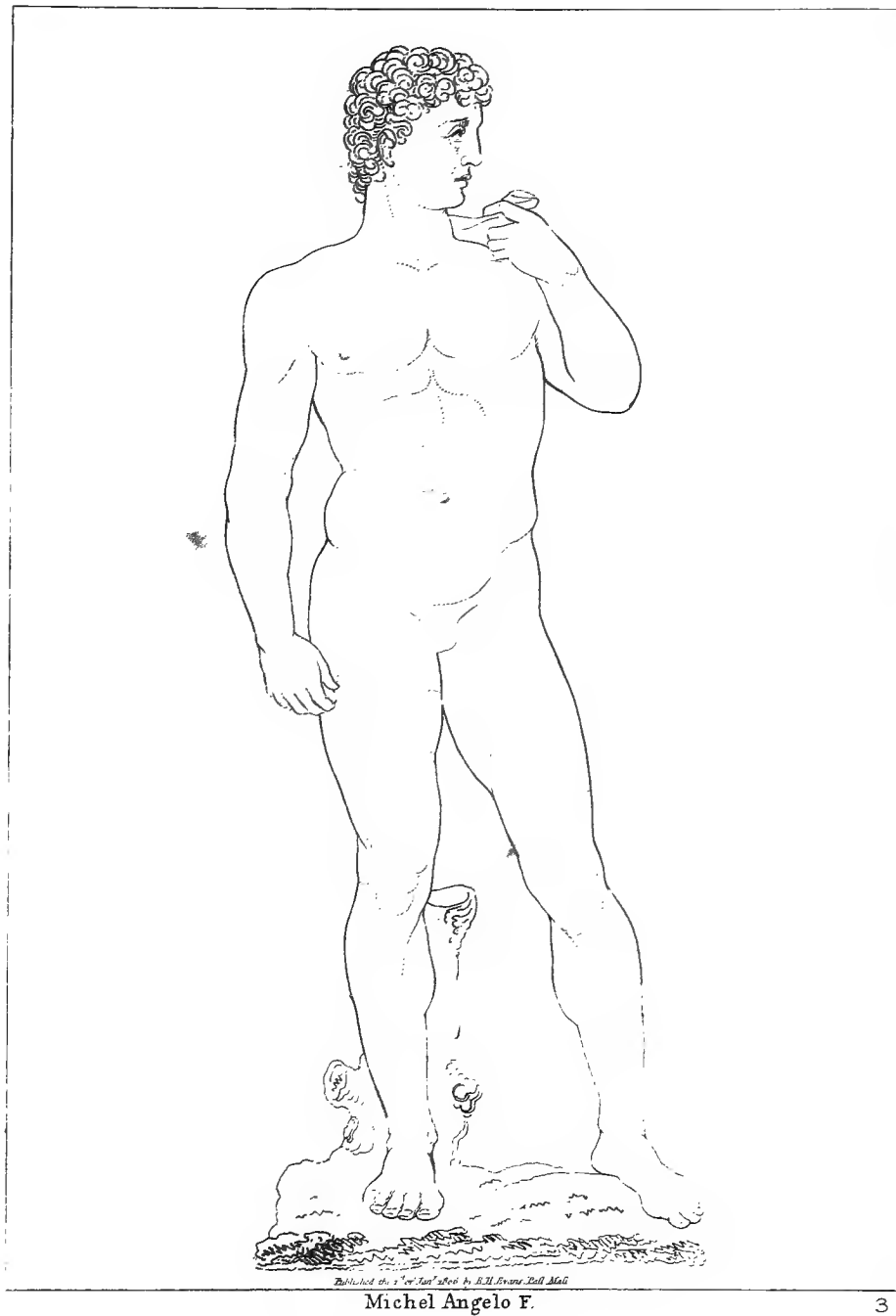
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LA PIETÀ

IN S. PETERS, ROME

SCULPTURE

III.



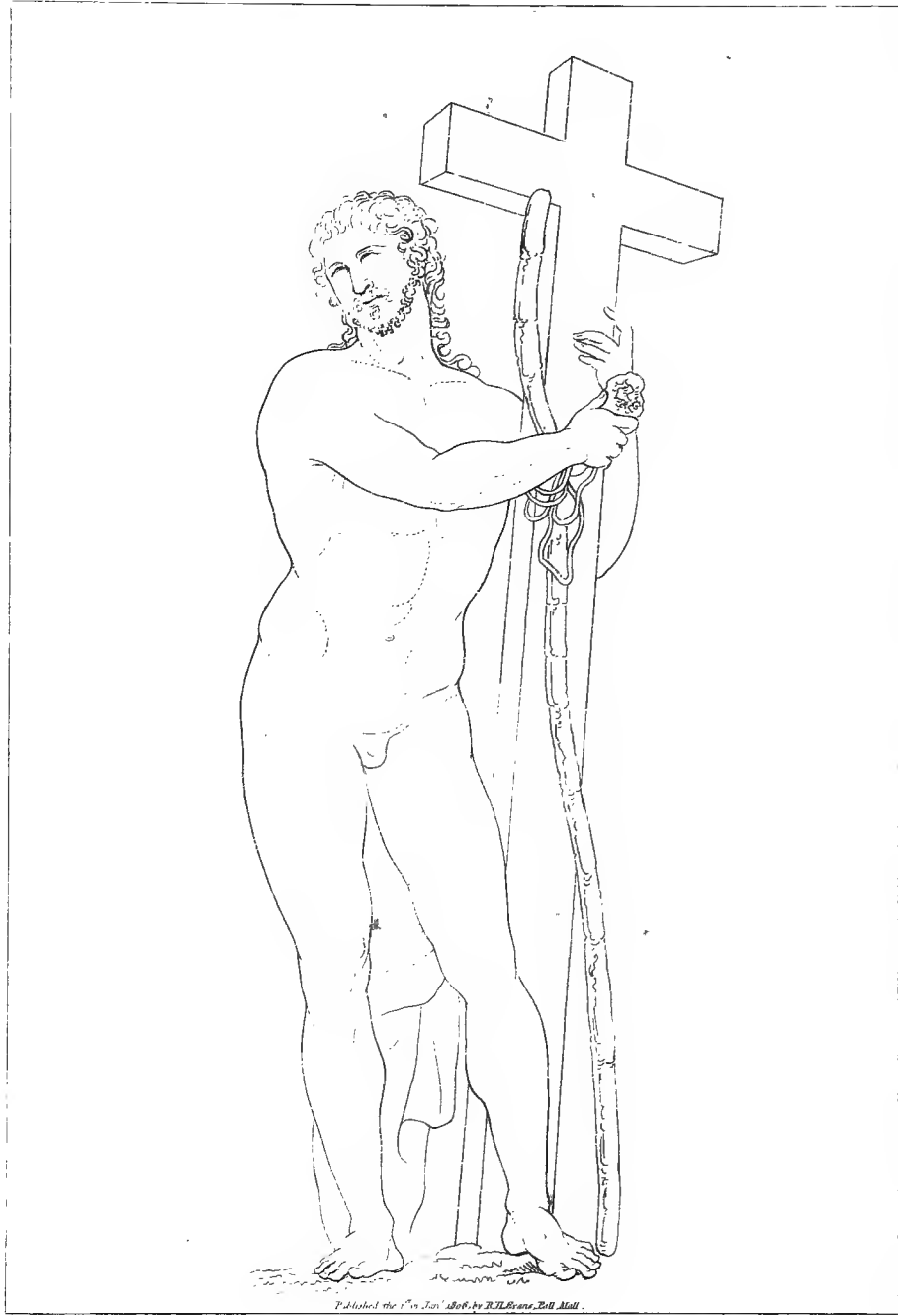
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DAVID

IN THE PIAZZA DEL GRAN DUCA, IN FLORENCE

SCULPTURE

IV.



Published the 1st Jan 1866, by R.L. Brown, Bell Mill.

Michel Angelo F.

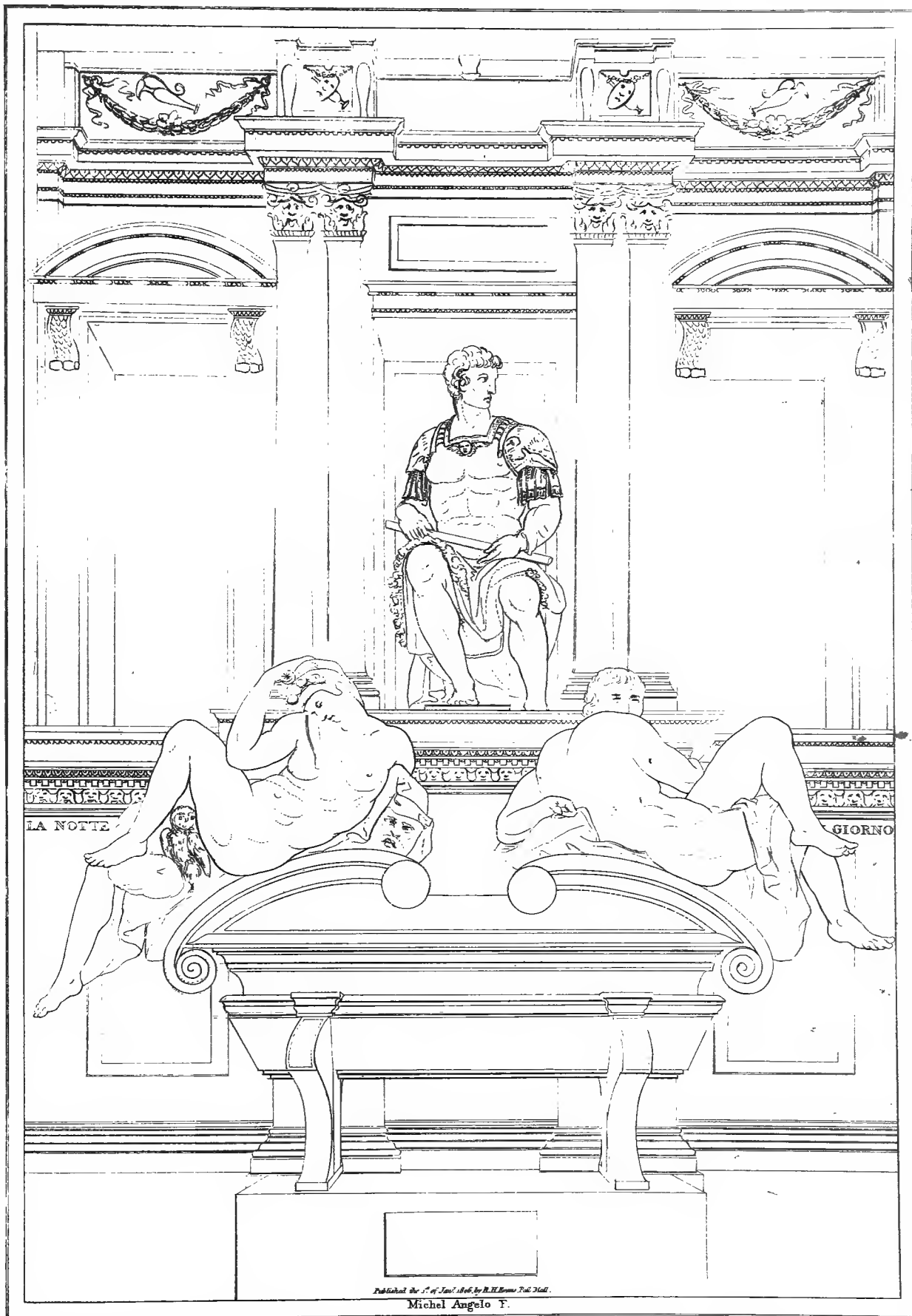
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C H R I S T

IN THE CHURCH OF S.MARIA SOPRA MINERVA, IN ROME

SCULPTURE

V.

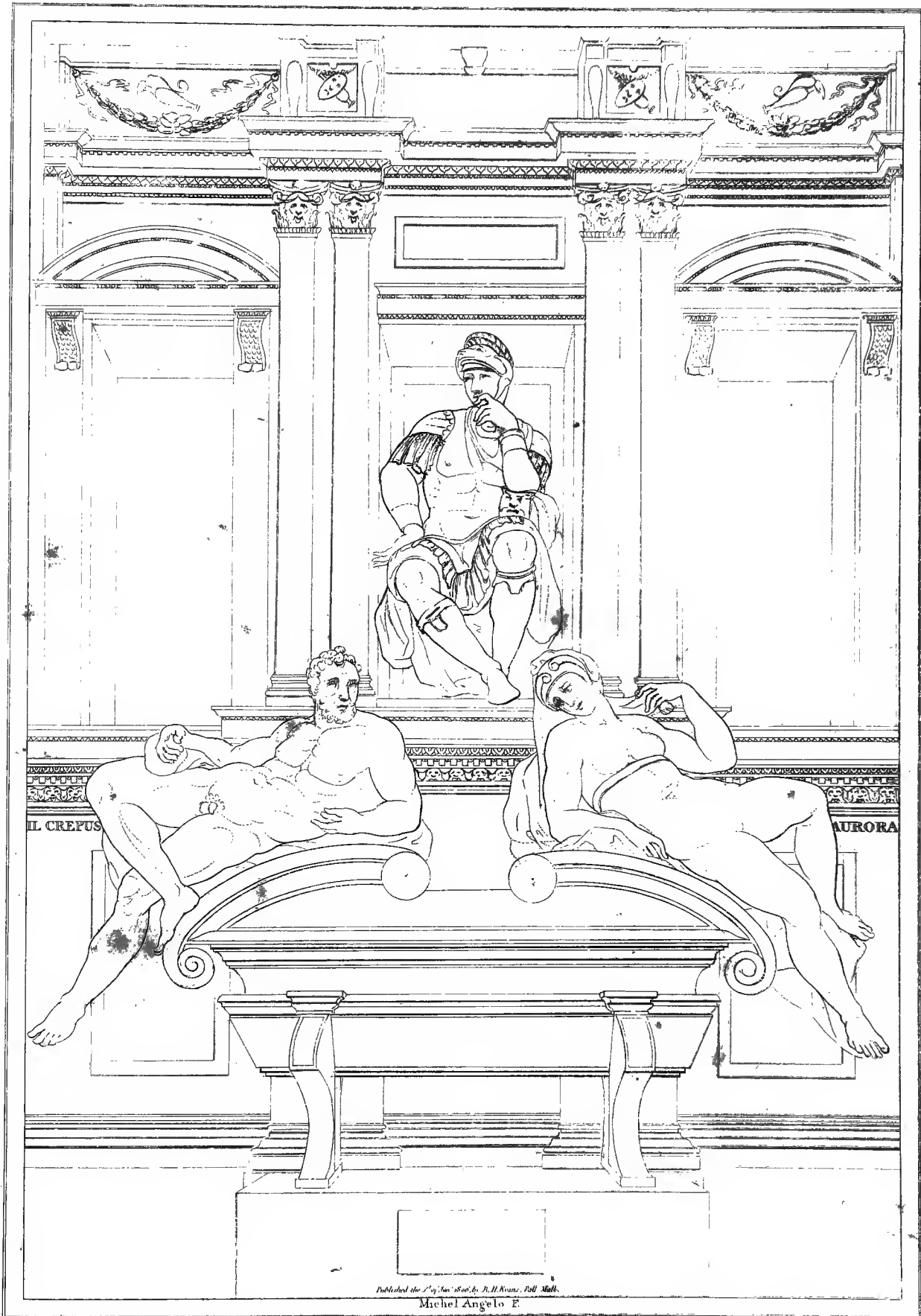


THE MONUMENT OF DUKE GIULIANO DE' MEDICI

NEW SACRISTY OF S. LORENZO, IN FLORENCE

SCULPTURE

VI.



THE MONUMENT OF DUKE LORENZO DE' MEDICI

NEW SACRISTY OF S. LORENZO, IN FLORENCE

SCULPTURE

VII.

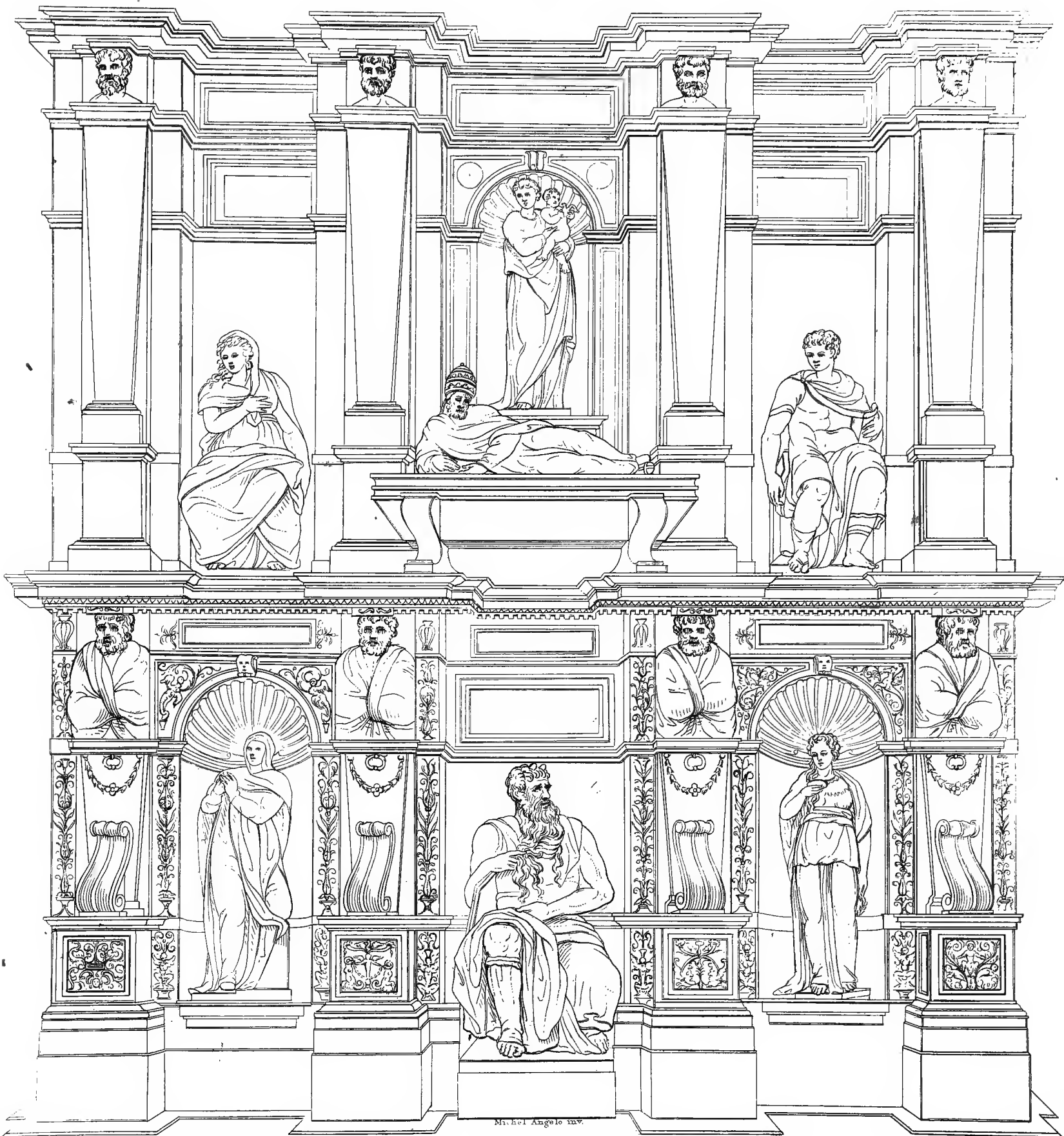


LA MADONNA

IN THE NEW SACRISTY OF S. LORENZO, IN FLORENCE

SCULPTURE

VII *



Michel Angelo inv.

MENT OF JULIUS II. PONT. MAX.

IN THE CHURCH OF S. PIETRO IN VINCOLA, ROME

SCULPTURE

VIII.



Michel Angelo F

RELIGION

IN THE CHURCH OF S.PIETRO IN VINCOLO, ROME

SCULPTURE

IX.



Michel Angelo F.

MOSES

IN THE CHURCH OF S. PIETRO IN VINCOLO, ROME

SCULPTURE

X.



Michel Angelo F.

11

VIRTUE

IN THE CHURCH OF S.PIETRO IN VINCOLO, ROME

SCULPTURE

XI



Michel Angelo F.
2

12

IN THE MUSÉE DES MONUMENS FRANÇAIS, IN PARIS

SCULPTURE

XII.



Michel Angelo F.
1

IN THE MUSÉE DES MONUMENS FRANÇAIS, IN PARIS

SCULPTURE

. XIII.
1



N. Pichon del.

Michel Angelo F.
1

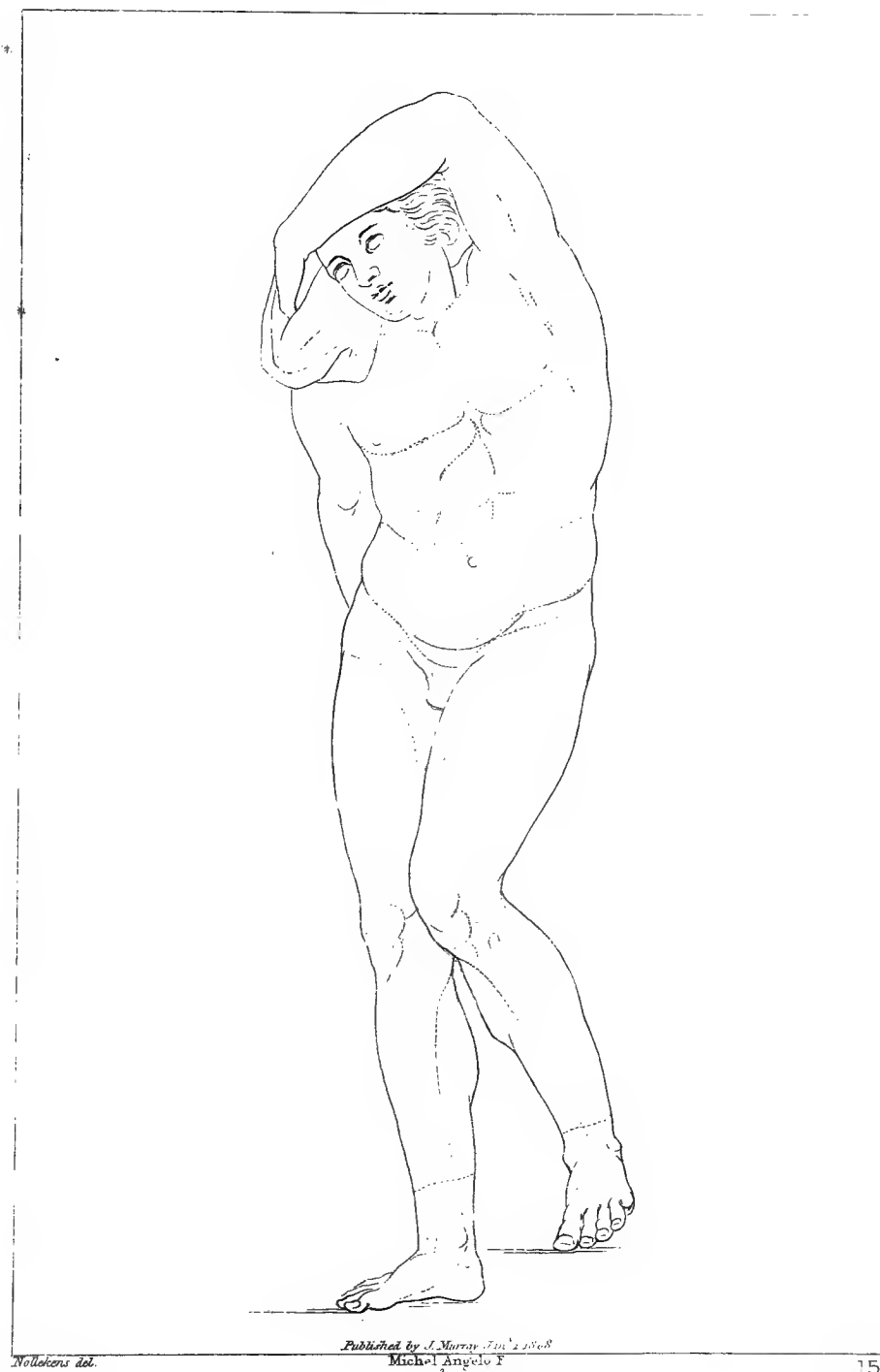
14

IN THE BOBOLI GARDENS, FLORENCE

SCULPTURE

XIII.

2

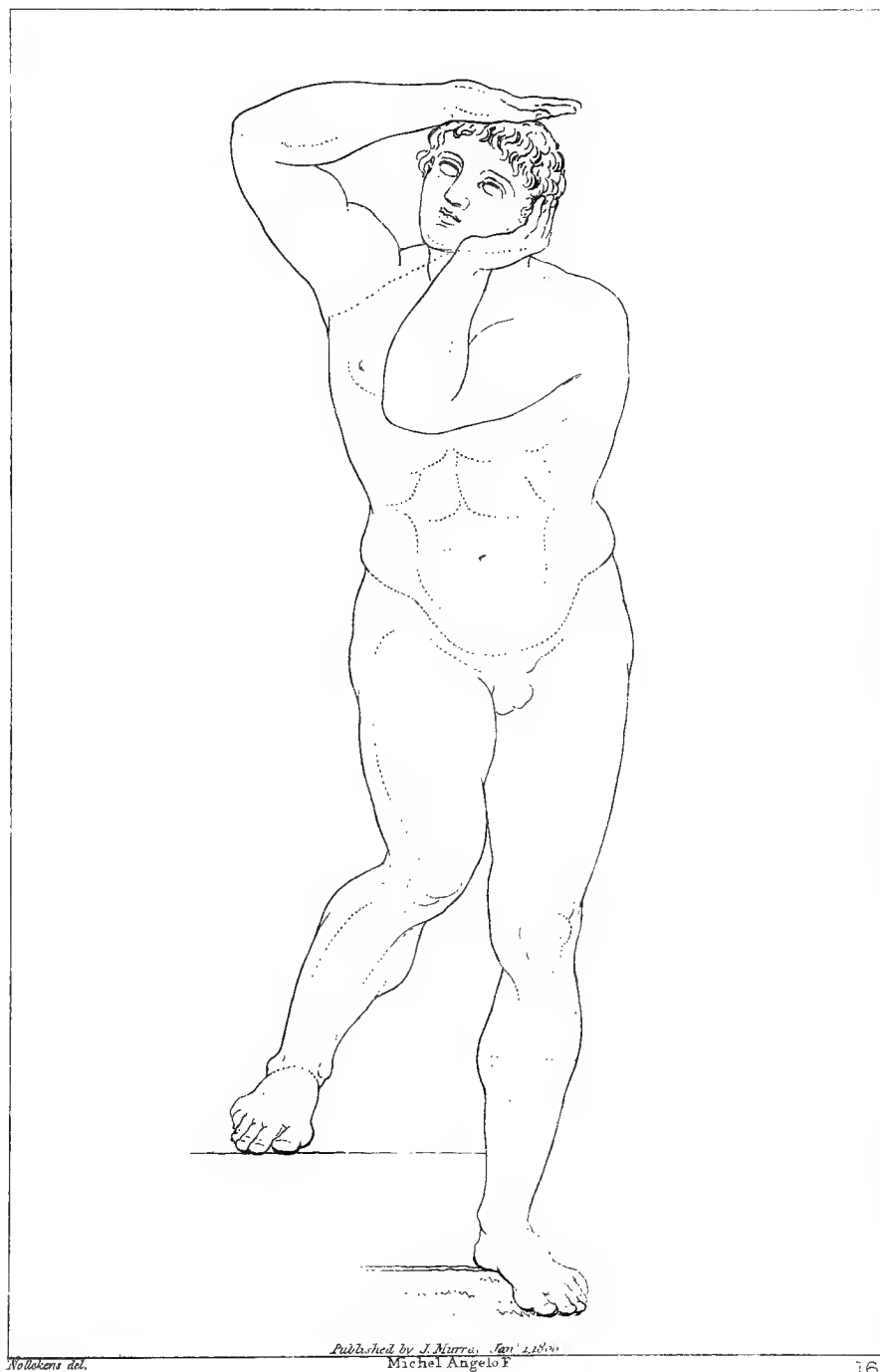


IN THE BOBOLI GARDENS, FLORENCE

SCULPTURE

XIII.

3



Nollekens del.

Published by J. Murray, Jan' 23, 1840
Michel Angelo

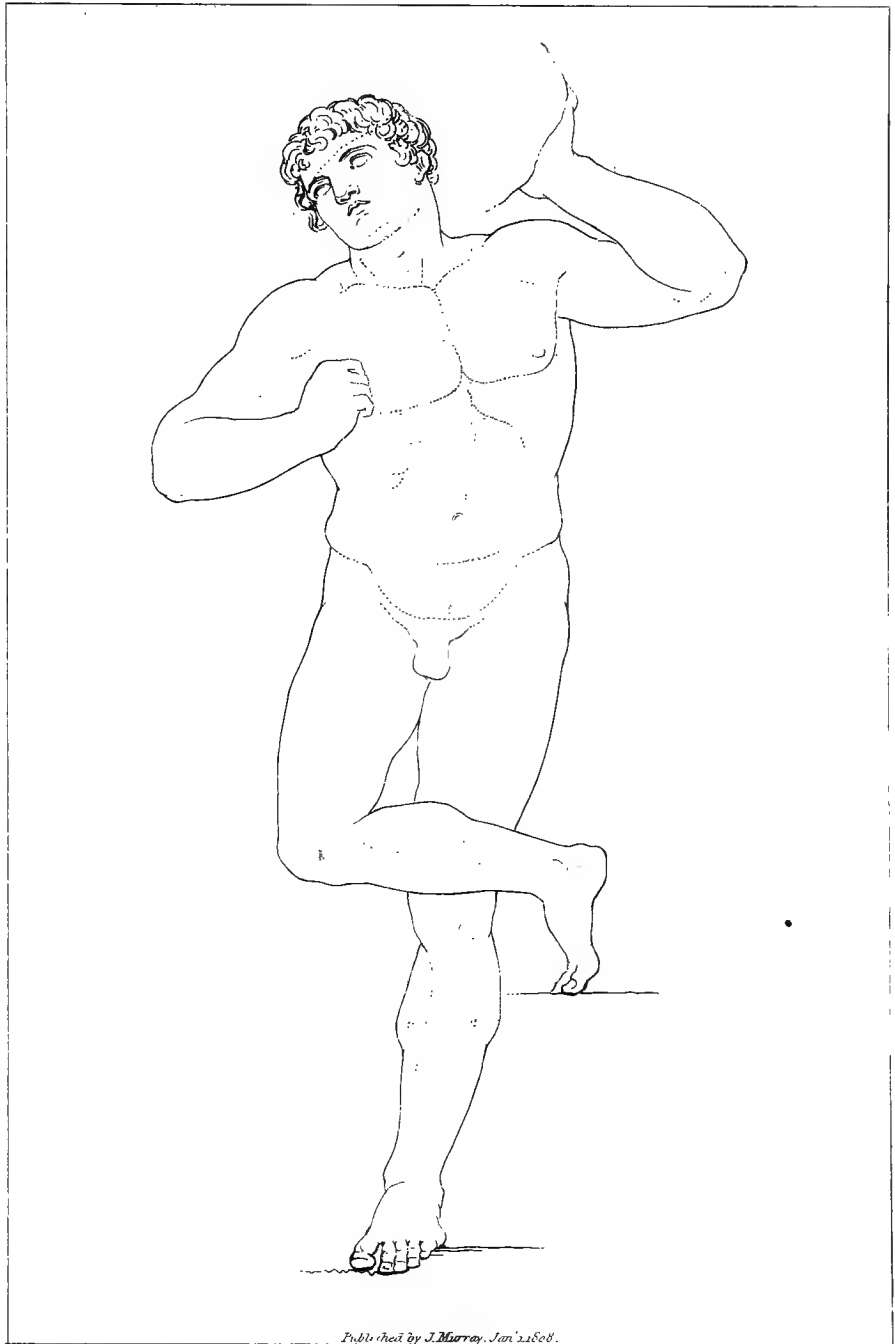
16

IN THE BOBOLI GARDENS, FLORENCE

SCULPTURE

XIII.

4

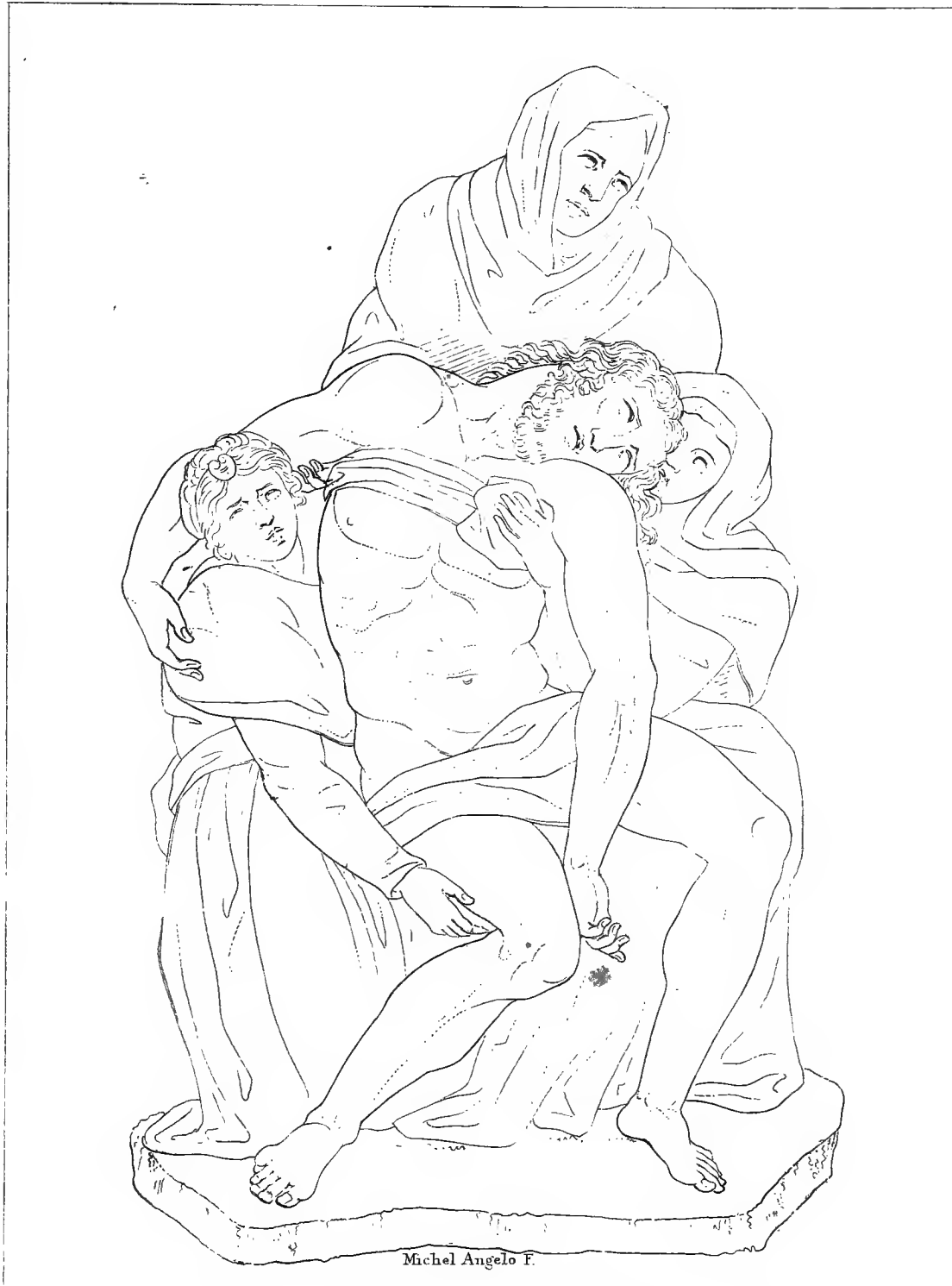


Published by J. Murray, Jan. 1868.
Michelangelo F.
3

IN THE BOBOLI GARDENS, FLORENCE

SCULPTURE

XIV.



Michel Angelo F.

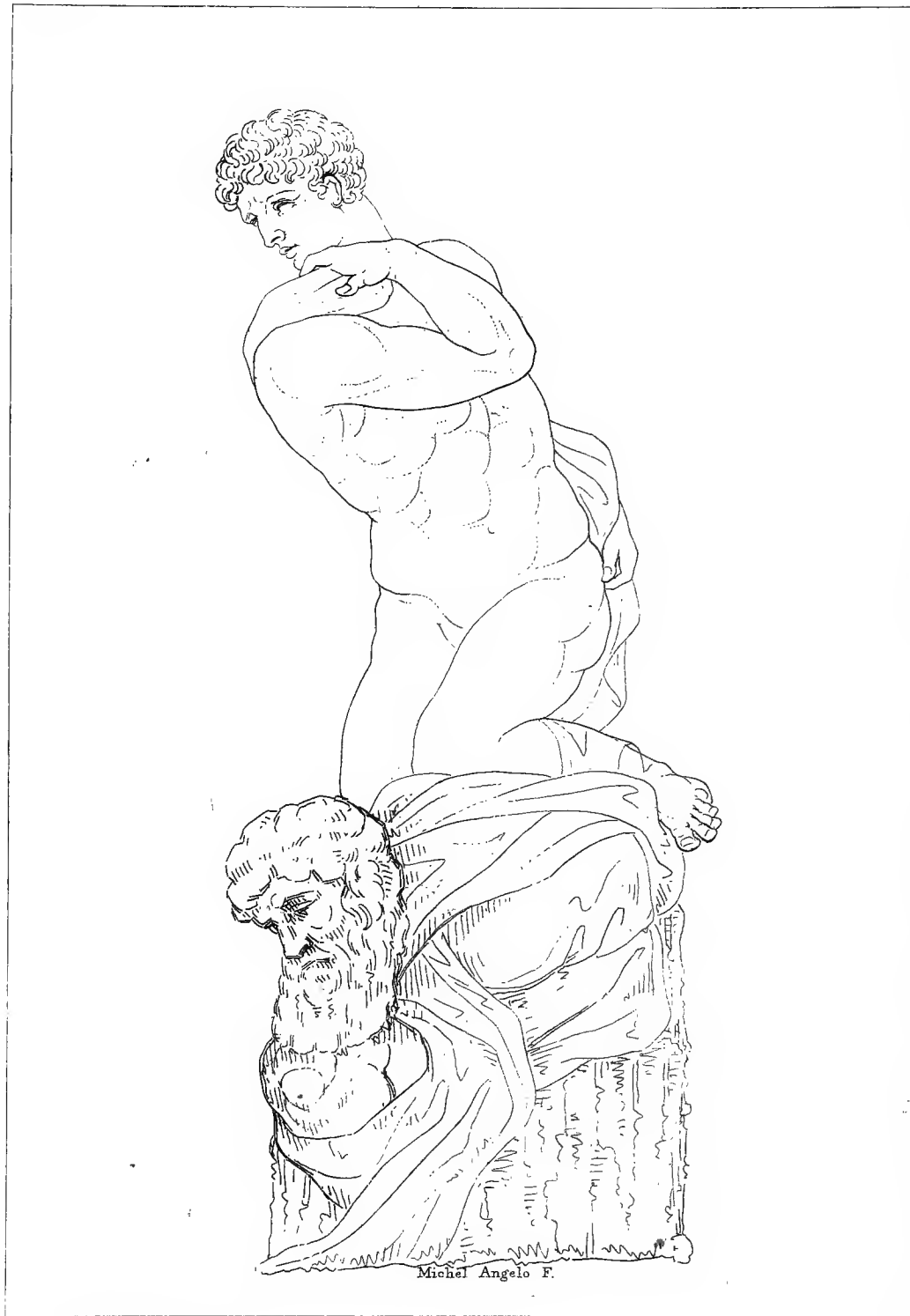
18

CHRIST TAKEN DOWN FROM THE CROSS

IN THE CATHEDRAL, IN FLORENCE

SCULPTURE

XV.



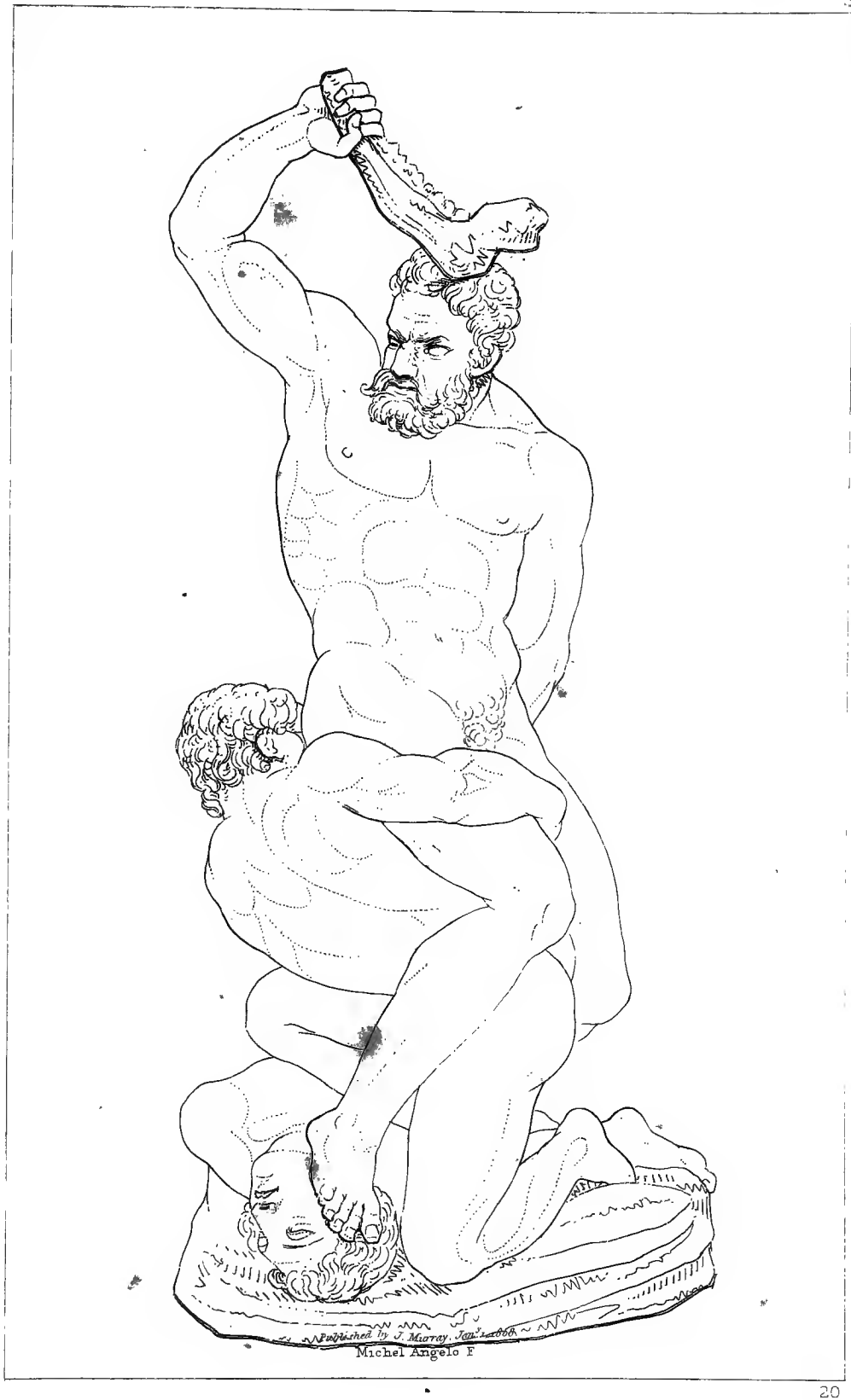
19

LA VITTORIA

IN THE HALL OF THE PALAZZO VECCHIO, IN FLORENCE

SCULPTURE

XVI.



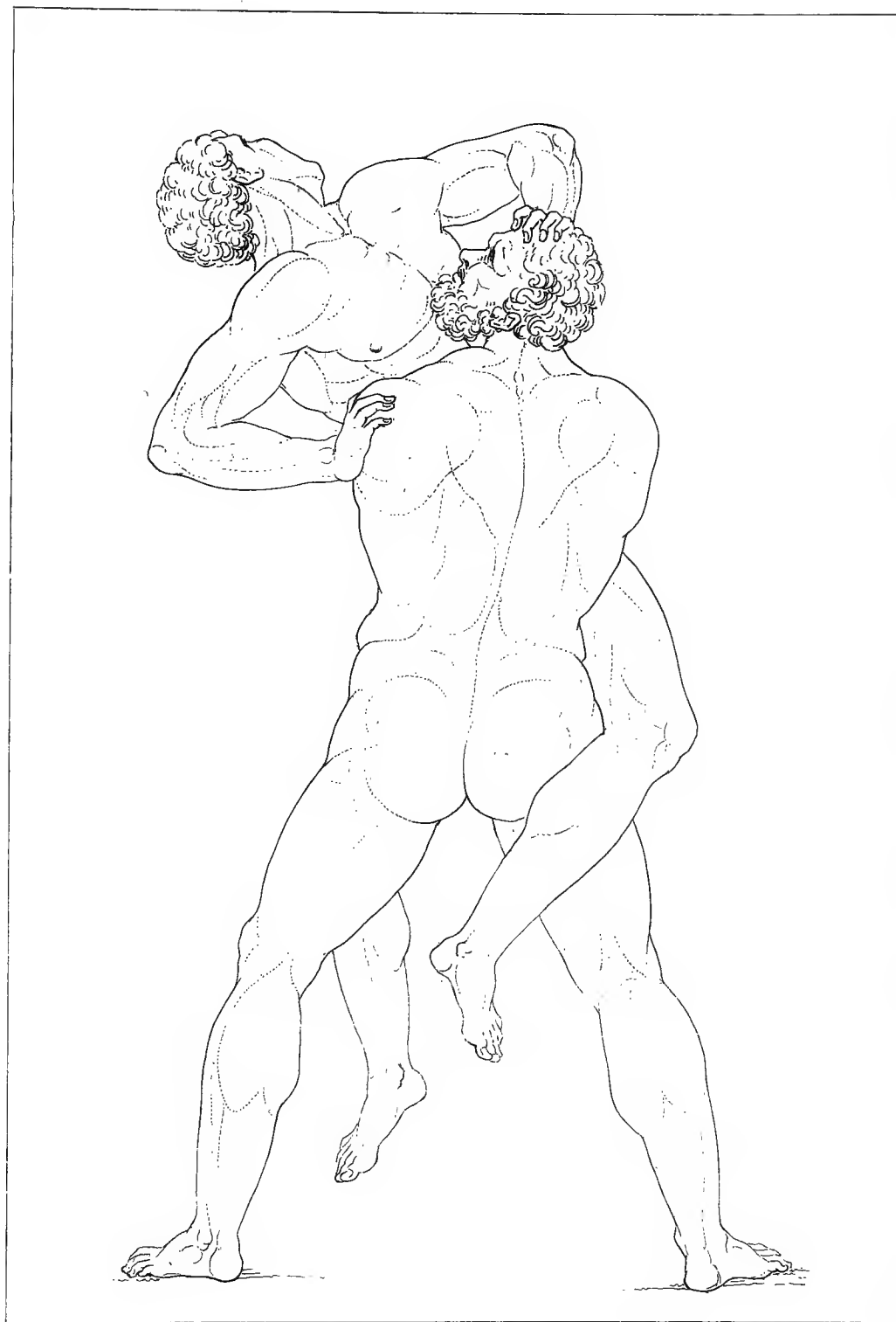
20

SAMPSON DESTROYING THE PHILISTINES

FROM A MODEL IN BRONZE

SCULPTURE

XVII.



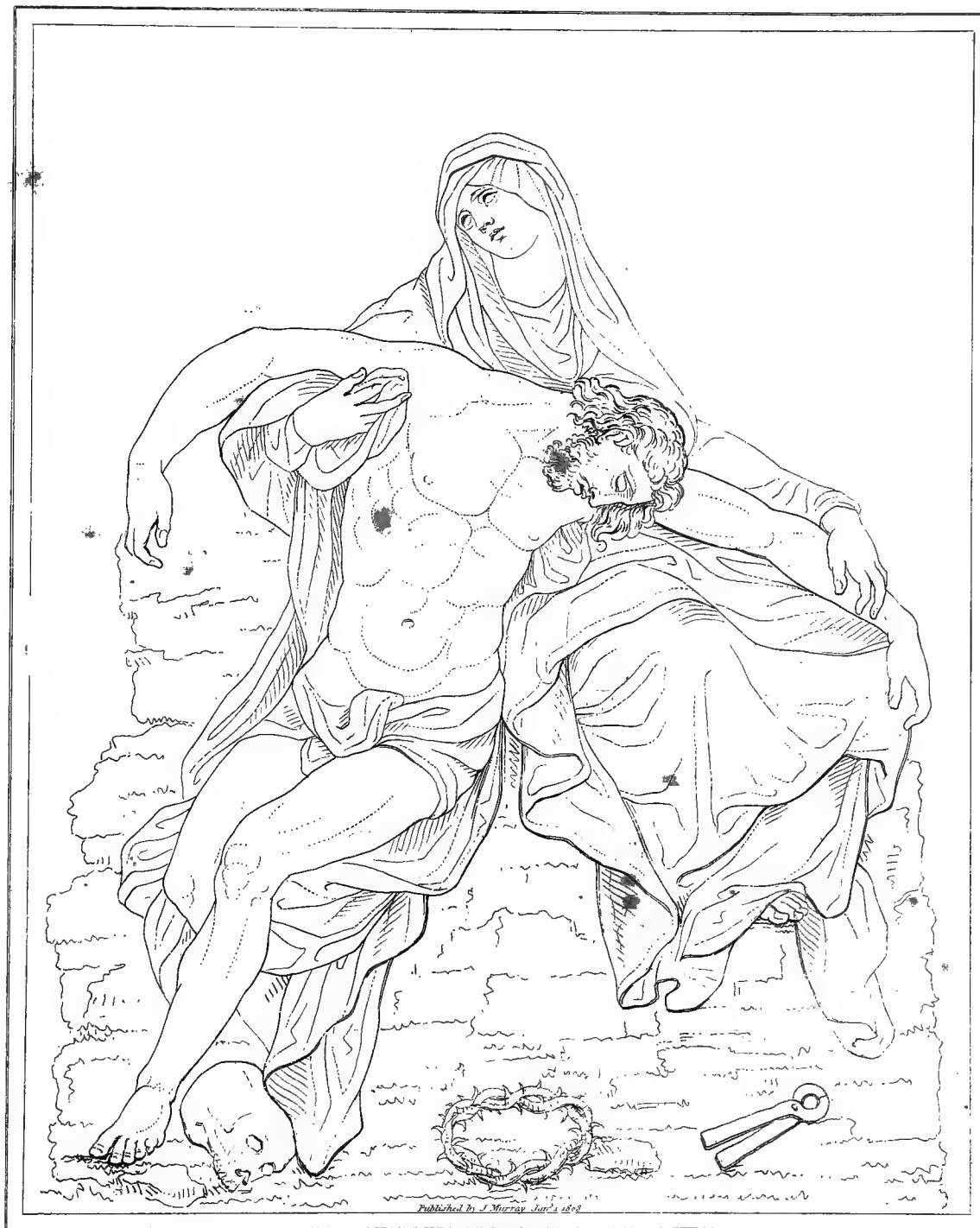
21

HERCULES STRANGLING ANTÆUS.

FROM A MODEL IN BRONZE.

SCULPTURE

XVIII.



Michel Angelo f

22

LA PIETÀ

FROM A BASS-RELIEF IN BRONZE

PAINTING

I.



HOLY FAMILY

IN THE FLORENCE GALLERY

PAINTING

II.



Published the 1st of Jan. 1868 by M. Agnew & Sons, Ltd.
Michel Angelo pinx.

LEDA

FORMERLY, IN THE PALACE AT FONTAINBLEAU

PAINTING

III



25

LA PIETÀ

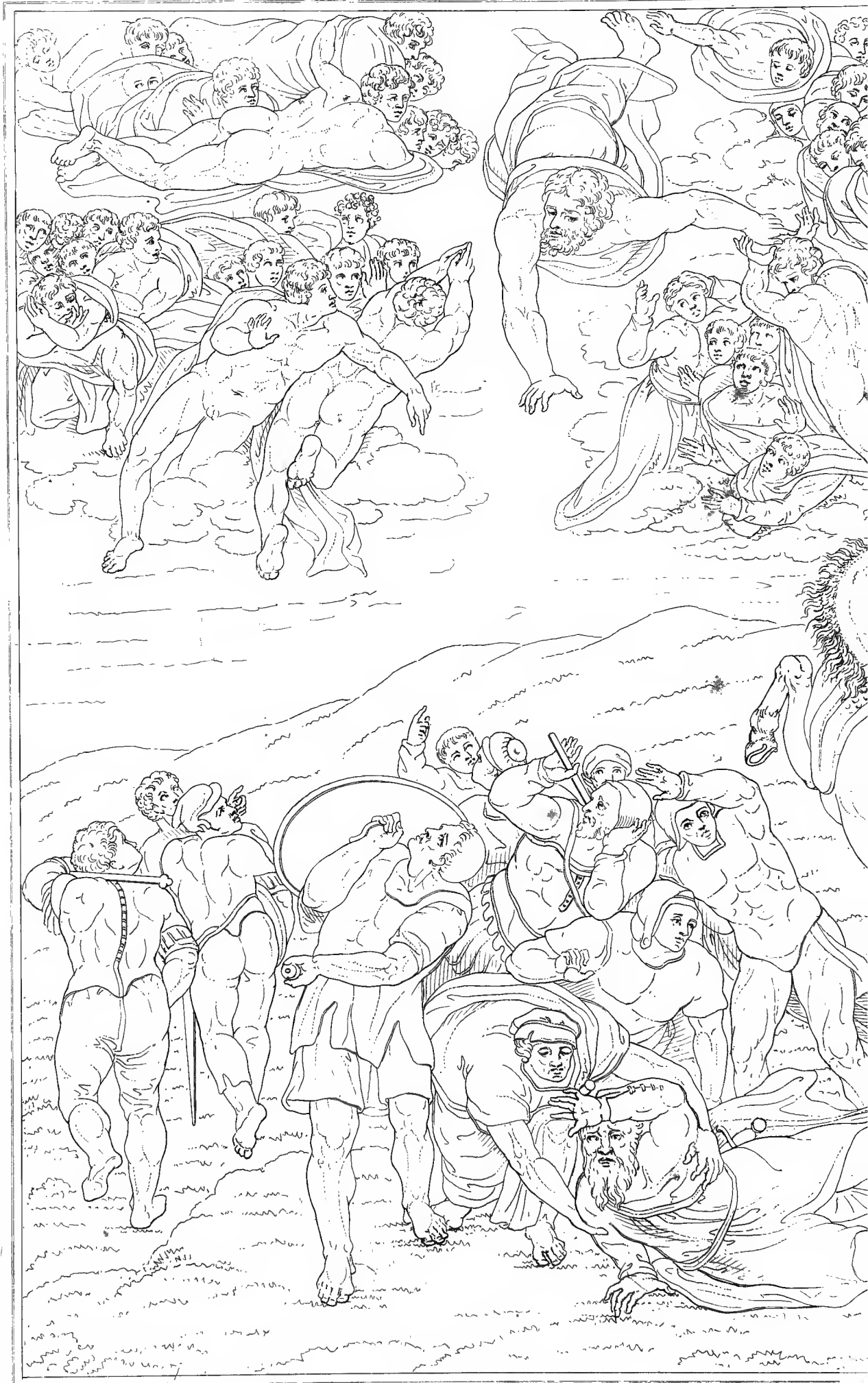
DOLOR MEVS SVPER DOLOREM IN ME COR, MEVM MÖERENS





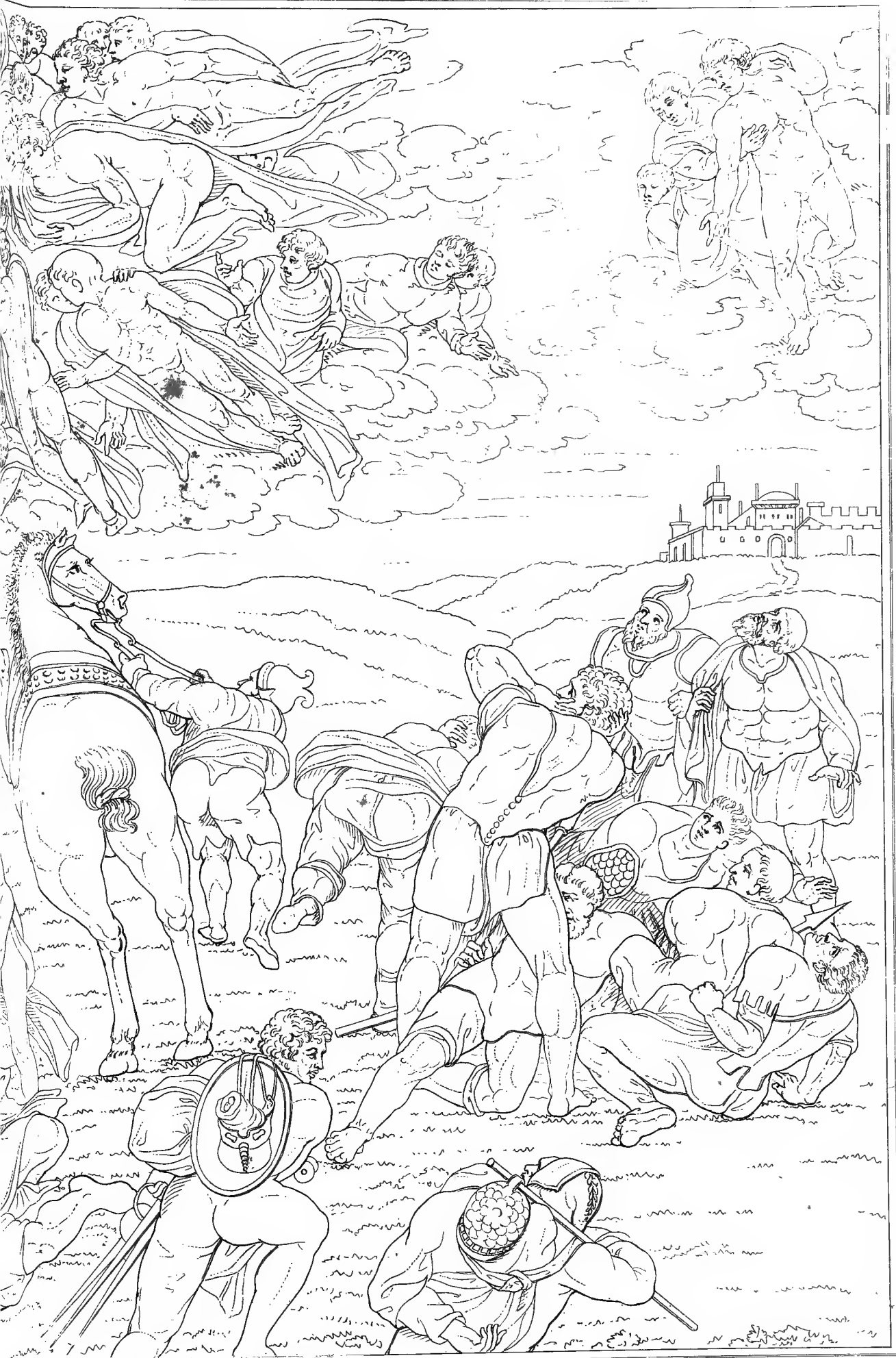
Michel Angelo pinx.

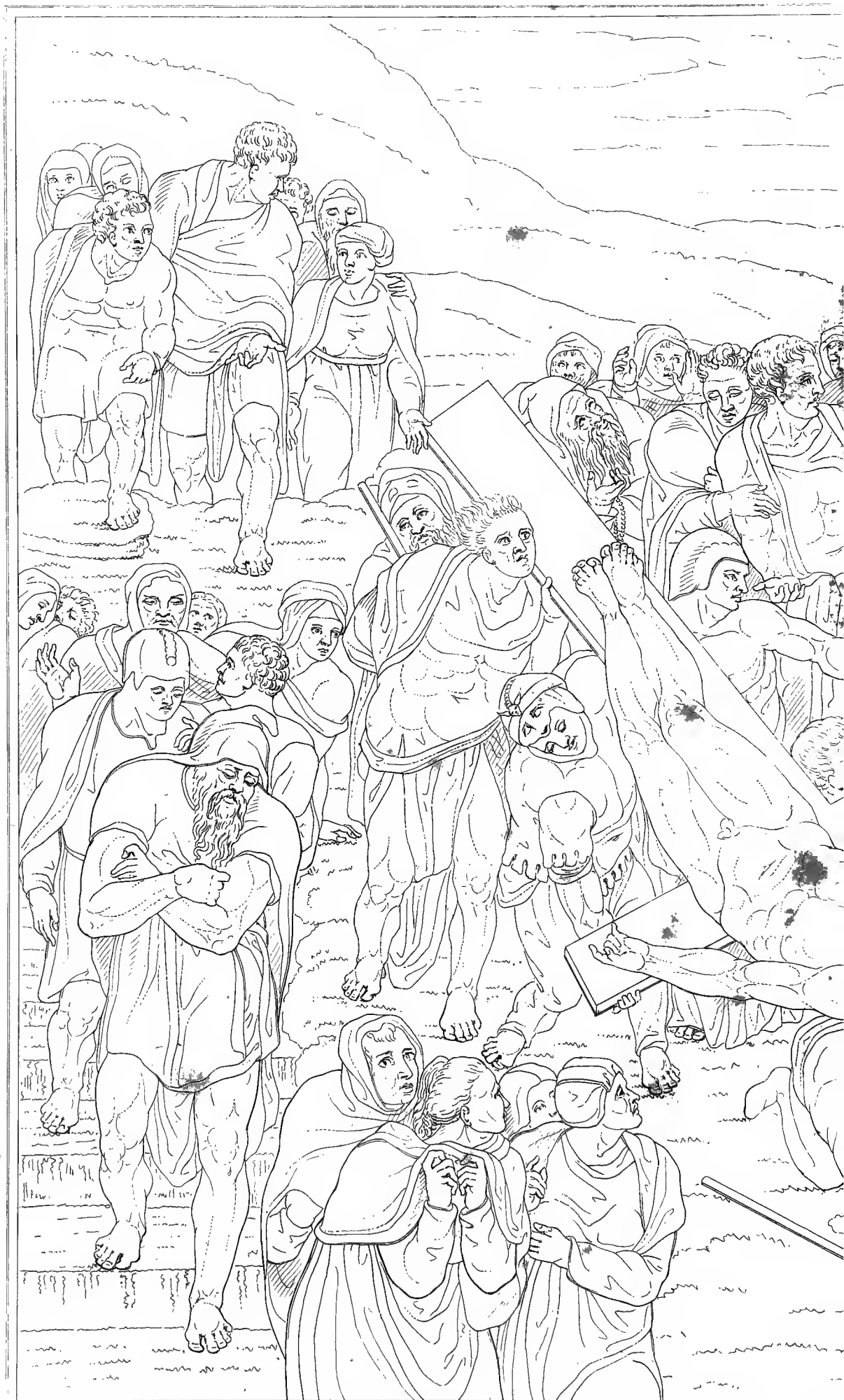
THE LAST JUDGMENT IN THE SISTINE CHAPEL, IN THE VATICAN



Michel

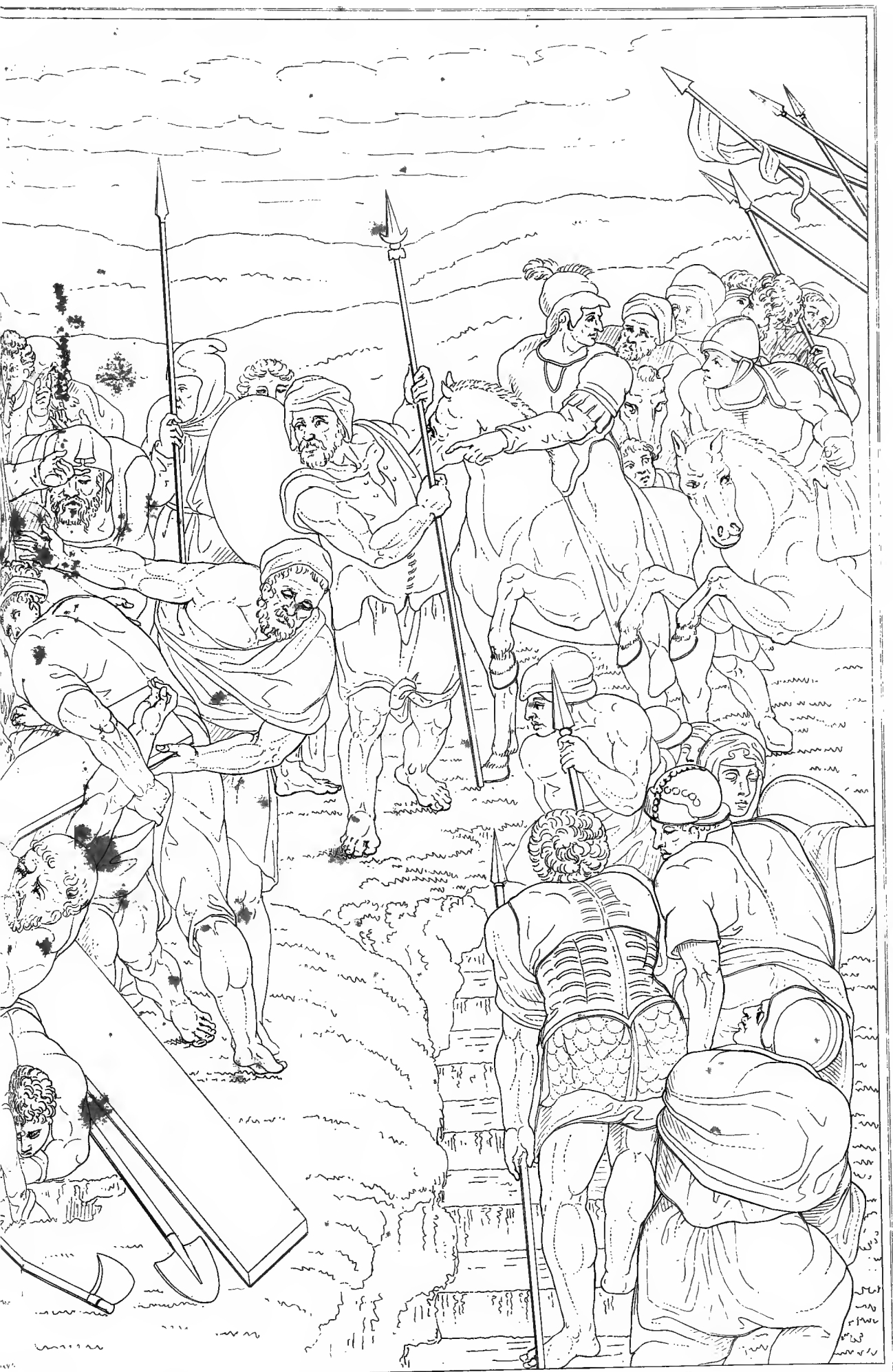
THE CONVER.
IN THE CHAPEL PAO





'THE CRUCIFI

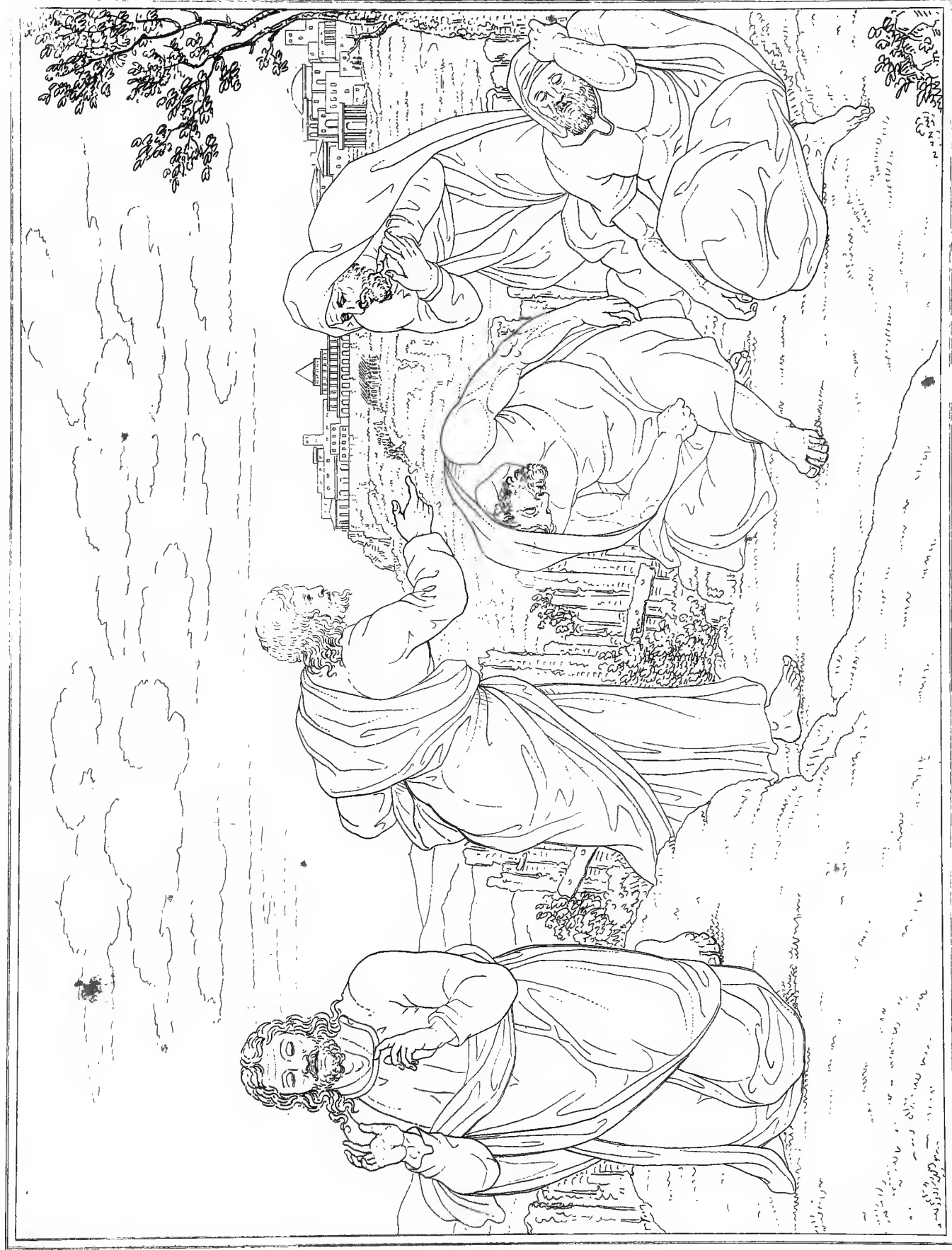
IN THE CHAPEL PA





Michelangelo inv.

A GROUP OF FIGURES FROM THE CARTOON OF THE BATTLE OF PISA



Michel Angelo inv.

Marcello Venusti pinx.
30

DESIGN

III.



Michel Angelo inv.

Marcello Venusti pinx.

31

ANNUNCIATION

FORMERLY IN THE CHURCH OF S. MARIA DELLA PACE, IN ROME

DESIGN

IV.



Michel Angelo inv.

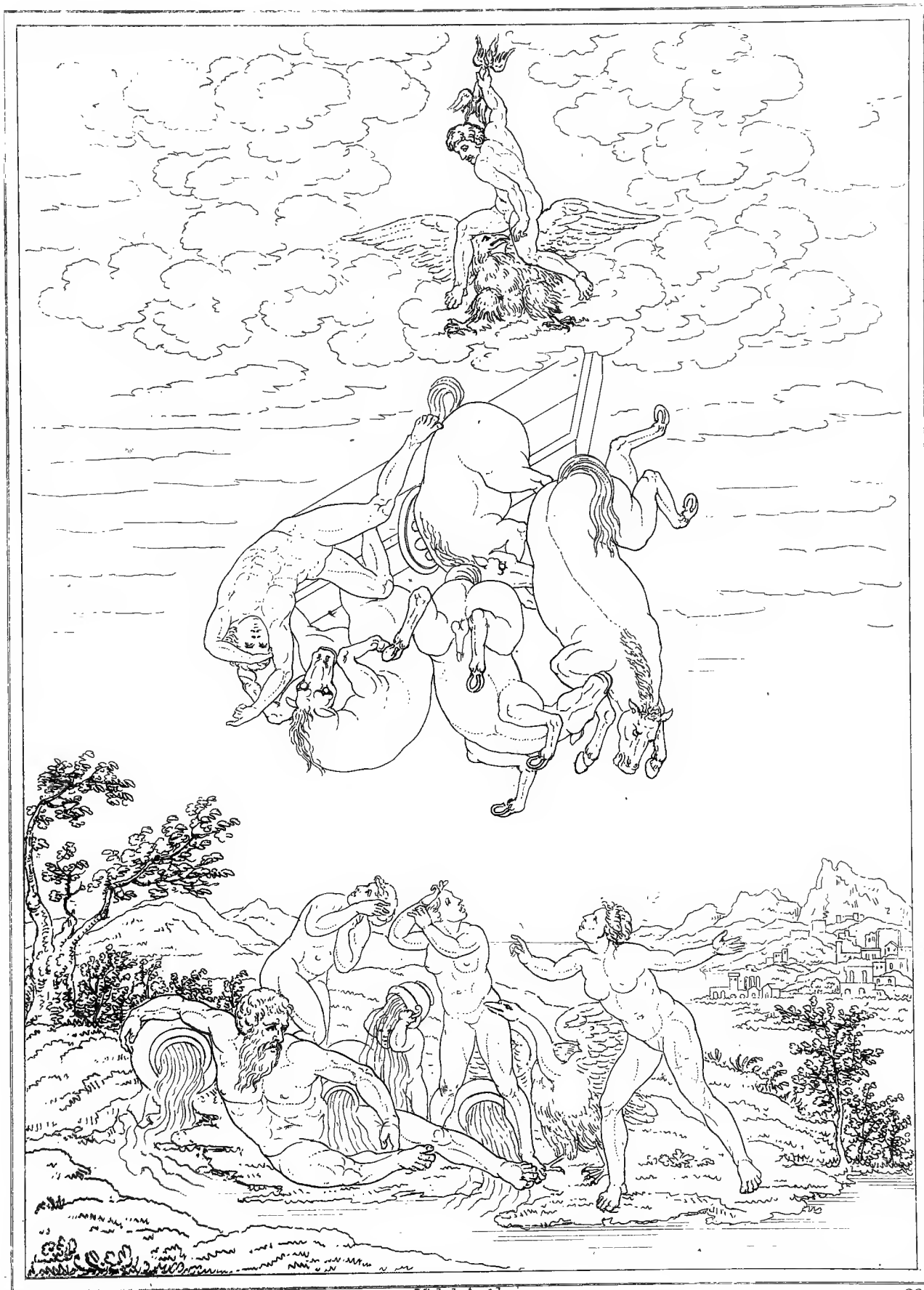
Marcello Venusti pinx.

32

ANNUNCIATION

IN THE CHURCH OF S. GIOVANNI IN LATERANO, IN ROME

DESIGN
V.



Michel Angelo inv.

33

THE FALL OF PHAETON

DESIGN

VI.



GANYMEDE

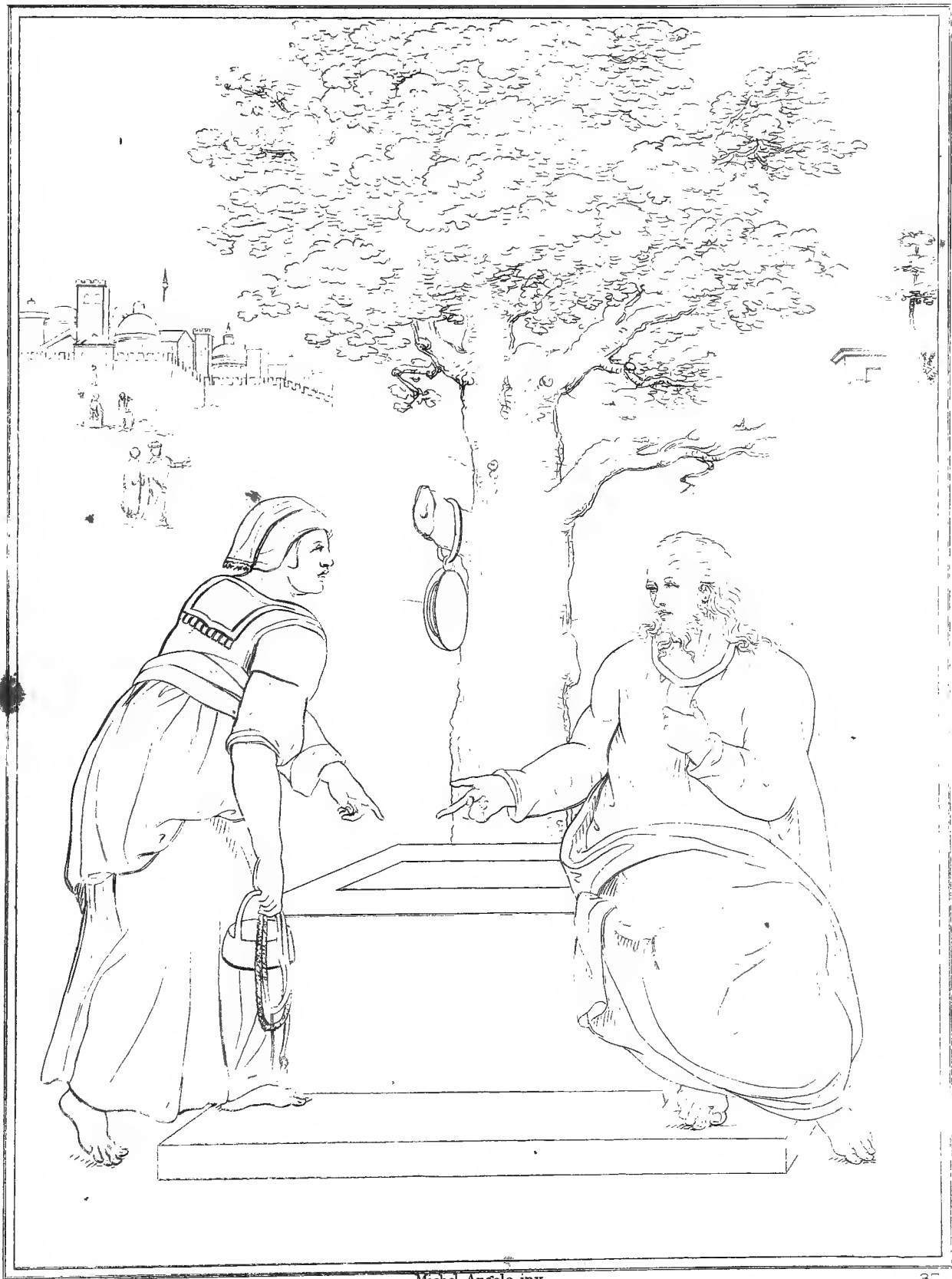




Michel Angelo inv.

DESIGN

IX.



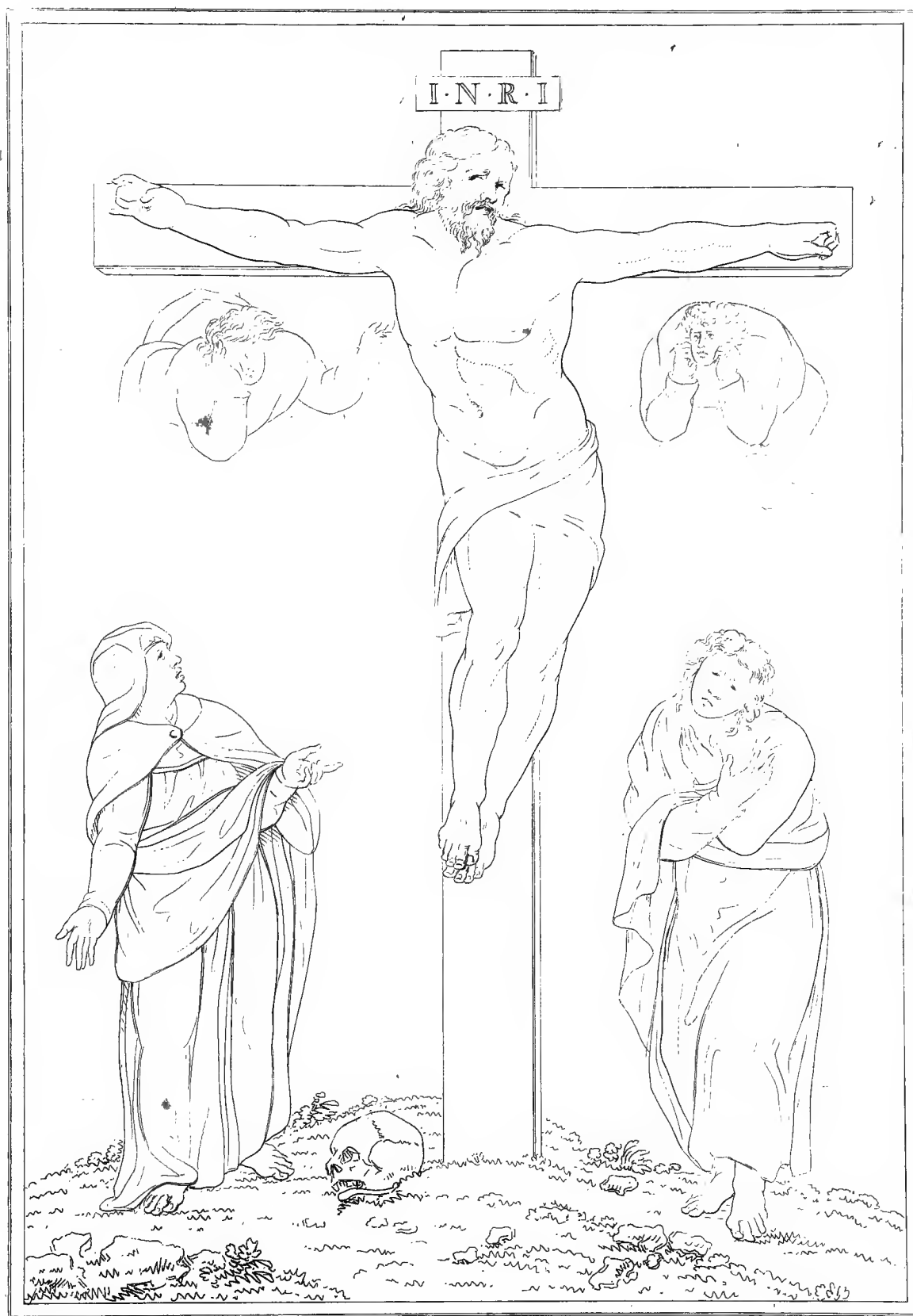
Michel Angelo inv.

37

CHRIST WITH THE WOMAN OF SAMARIA AT THE WELL

DESIGN

X.



Michel Angelo inv.

Marcello Venusti pinx.

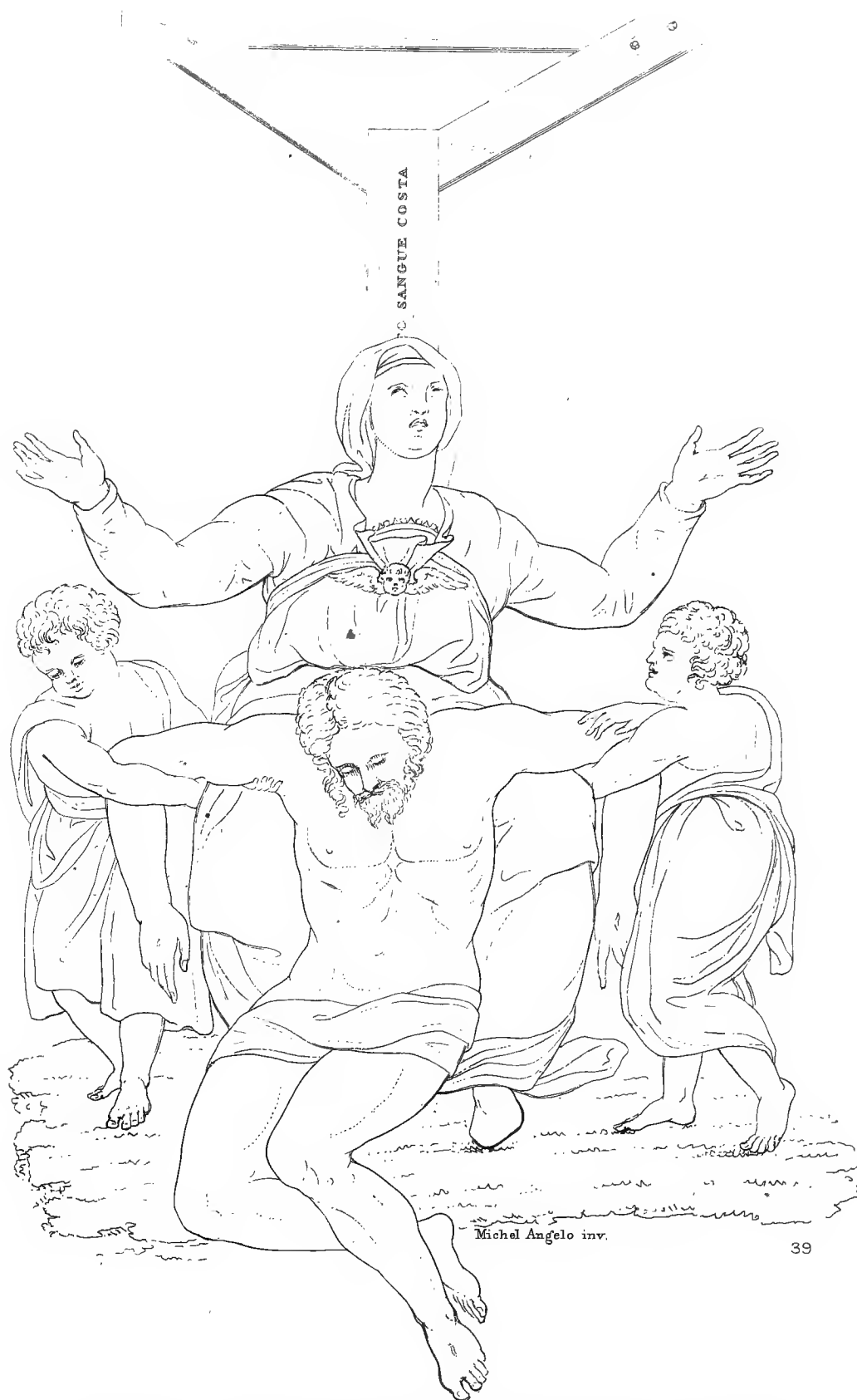
38

CRUCIFIXION

PRESENTLY IN THE CAVALIERI PALACE, IN ROME.

DESIGN

XI.



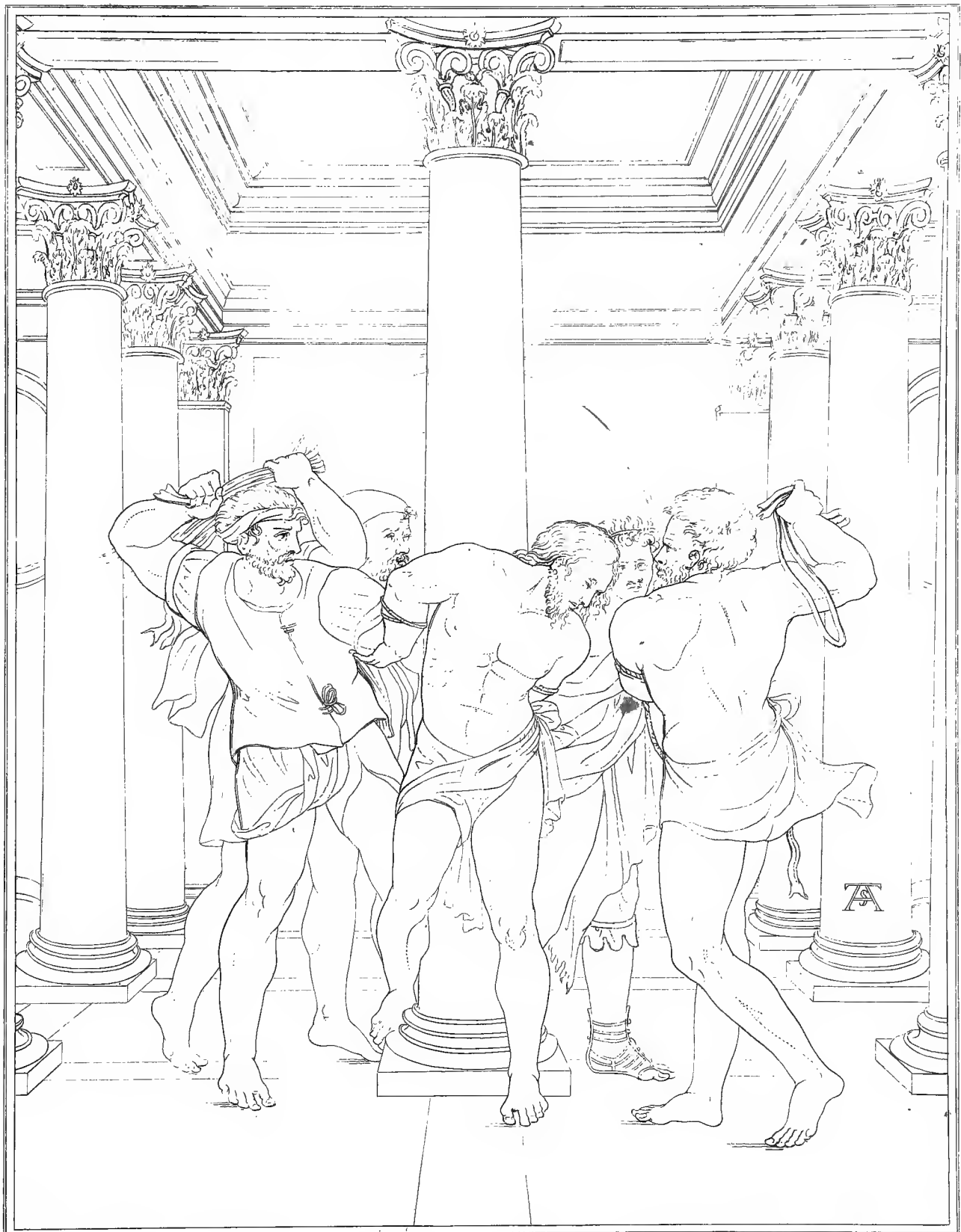
Michel Angelo inv.

39

CHRIST TAKEN DOWN FROM THE CROSS

DESIGN

XII.



Michel Angelo inv.

Sebastuano del Piombo pinx.
40

CHRIST SCOURGED

IN THE CHURCH OF S.PIETRO IN MONTORIO, IN ROME

DESIGN

XIII.



Michel Angelo inv.

Sebastiano del Piombo pinx.

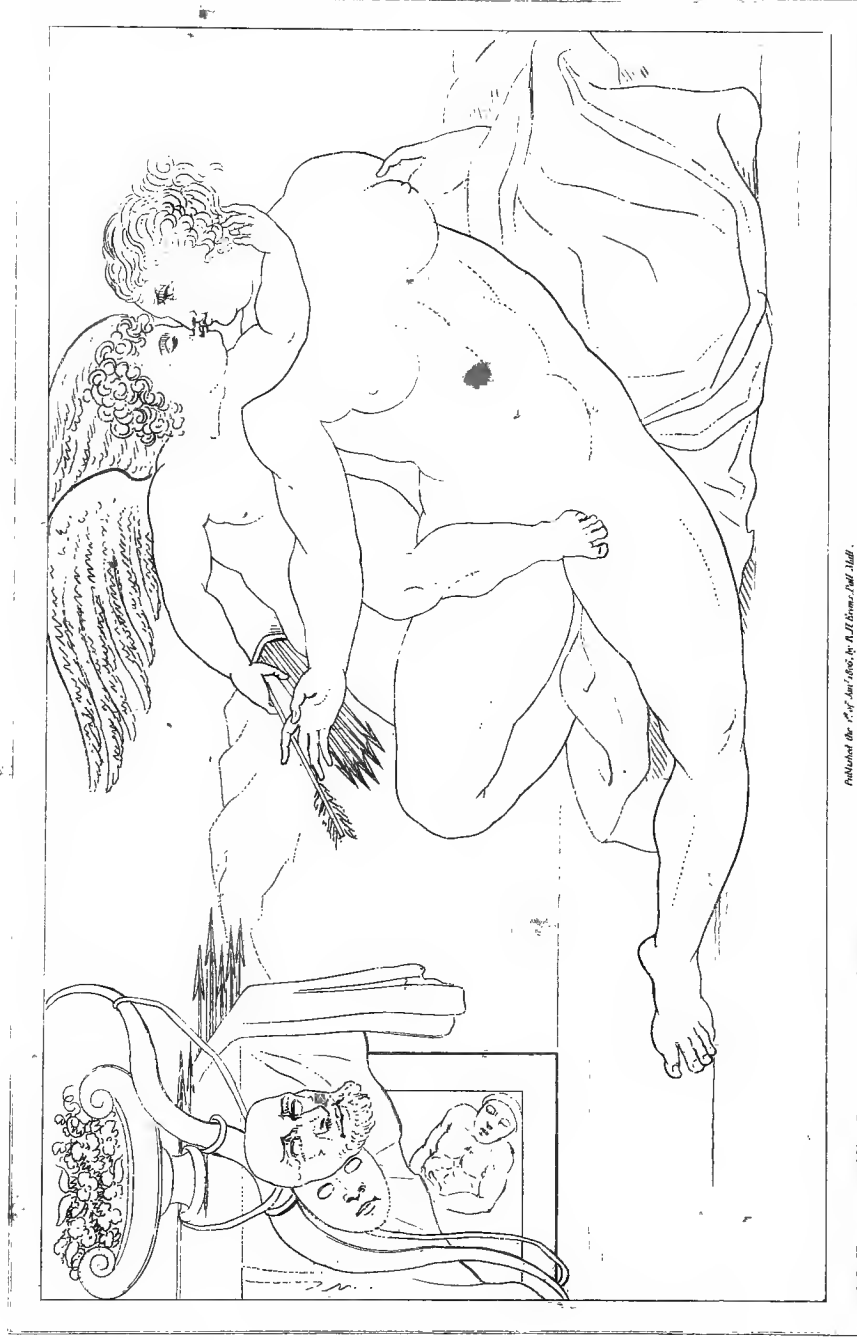
41

DEAD CHRIST

IN THE CHURCH OF S.FRANCESCO, IN VITERBO

DESIGN

XIV.



Michel Angelo inv.

Published the 1st of Jan^r 1865 by A. J. Borel del. 1865.

Jacopo da Pontorno pinx.
42

VENUS AND CUPID

FORMERLY IN FLORENCE, IN POSSESSION OF THE FAMILY BOTTINI

DESIGN

II.



Michel Angelo inv.

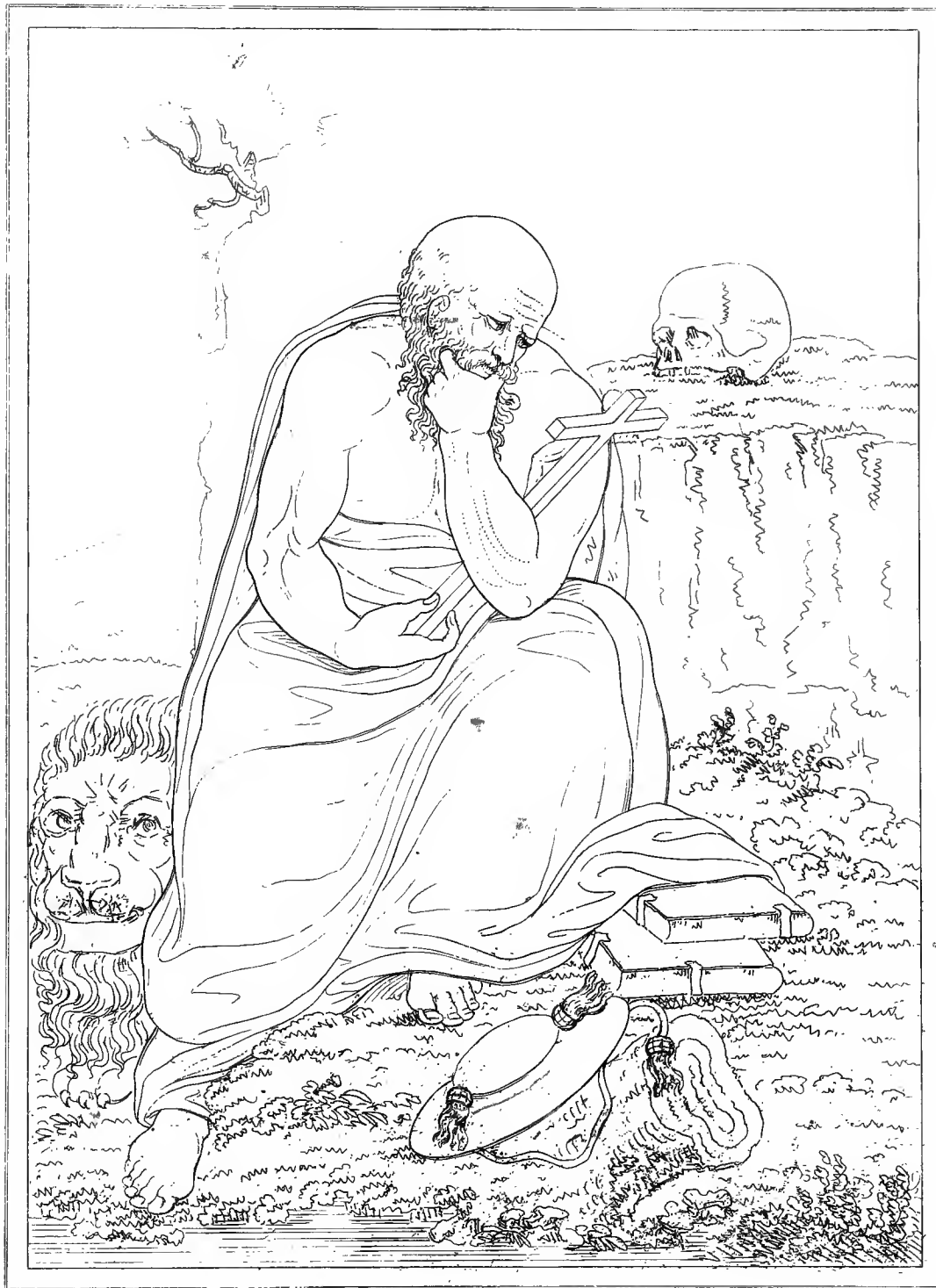
Published the 1st of Jan^r 1866 by R. H. Evans Pall Mall

Marcello Venusti pinx

DORMIENTE PVERO IESV DIVINA MENS VIGILAT

DESIGN

II.



Michel Angelo inv.

Marcello Venusti pinx.

44

ST. JEROME

DESIGN

III.



Michel Angelo inv.

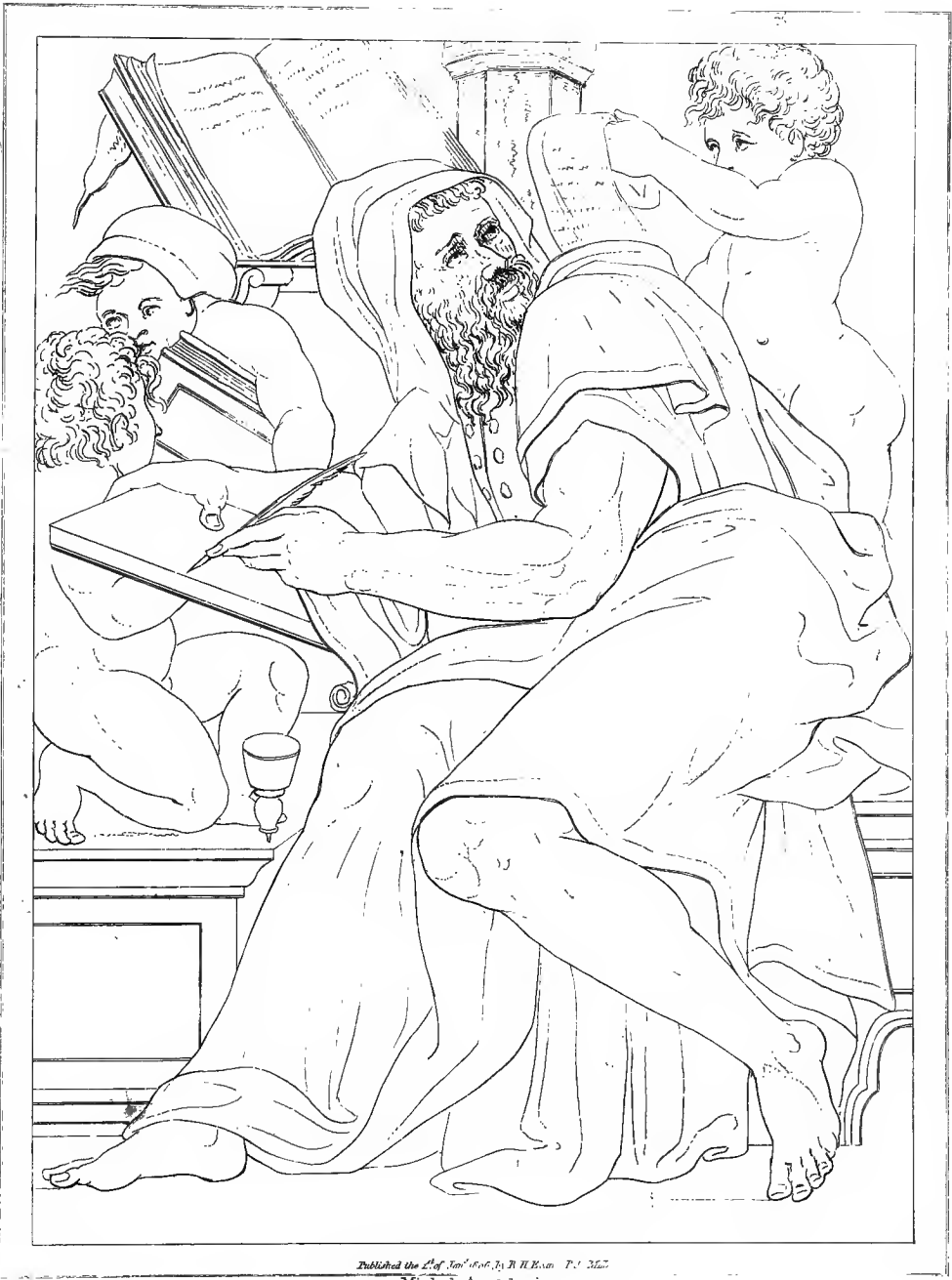
Marcello Venusti pinx.

45

THE VIRGIN AND CHILD

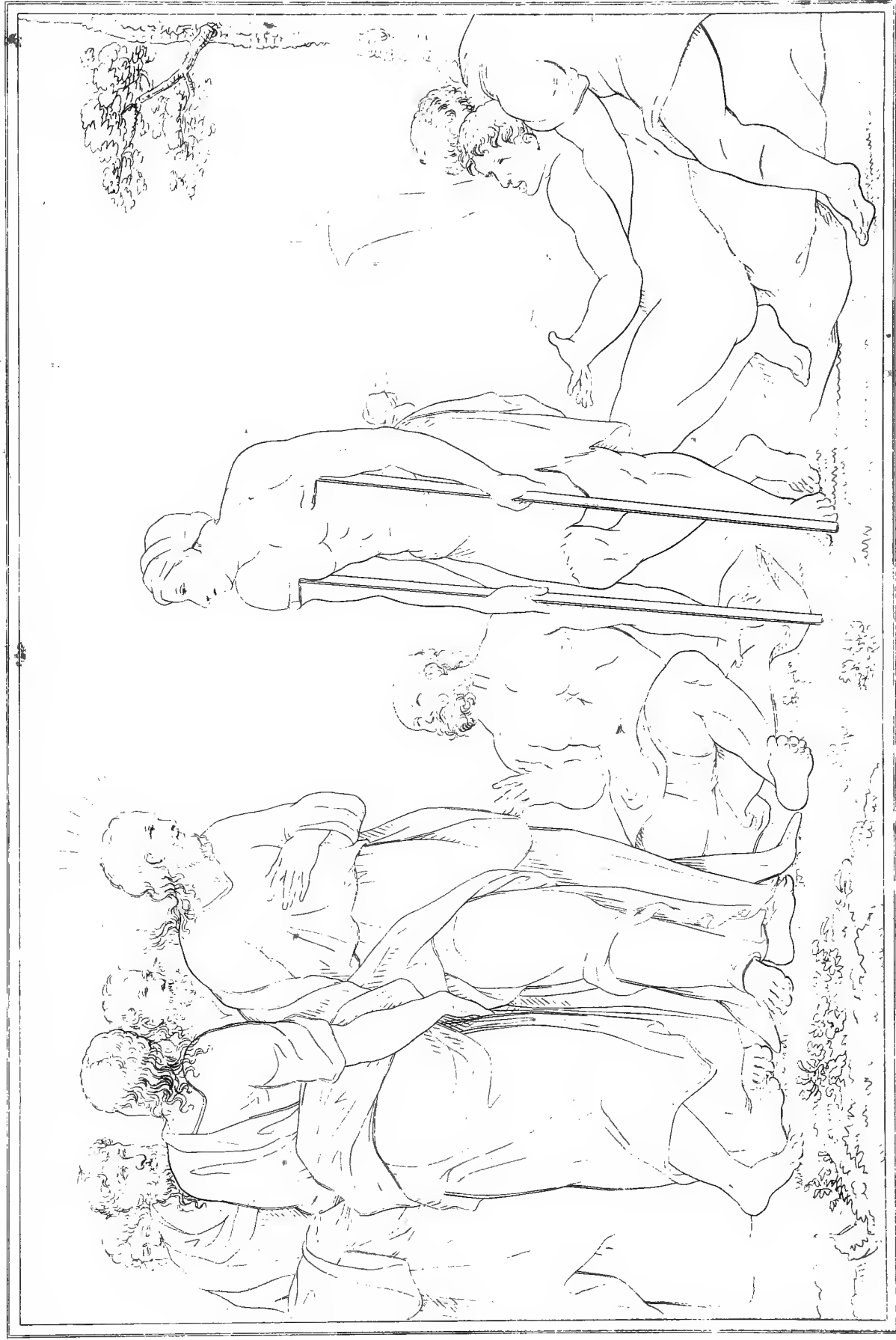
DESIGN

IV.



Published the 2^d of Jan^r 1766, by R. B. Egan. P. 1. M.
Michel Augelo inv.

JEREMIAH



Michel Angelo inv

47

DESIGN

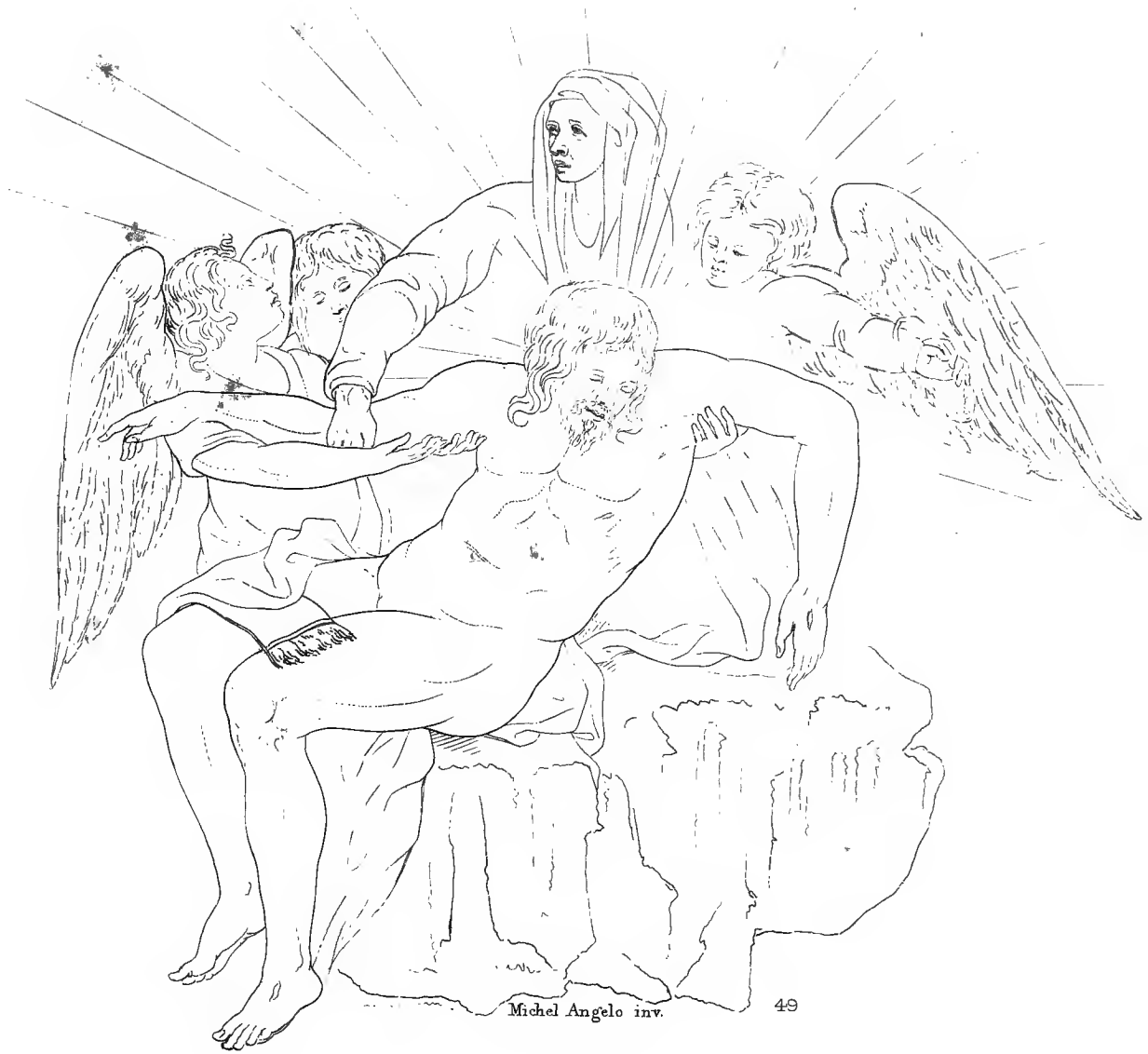
VI.



NE EXCITETIS PVERVM DORMIENTEM QVIDEM
CORPORE ANIMO VERO VIGILANTEM

DESIGN

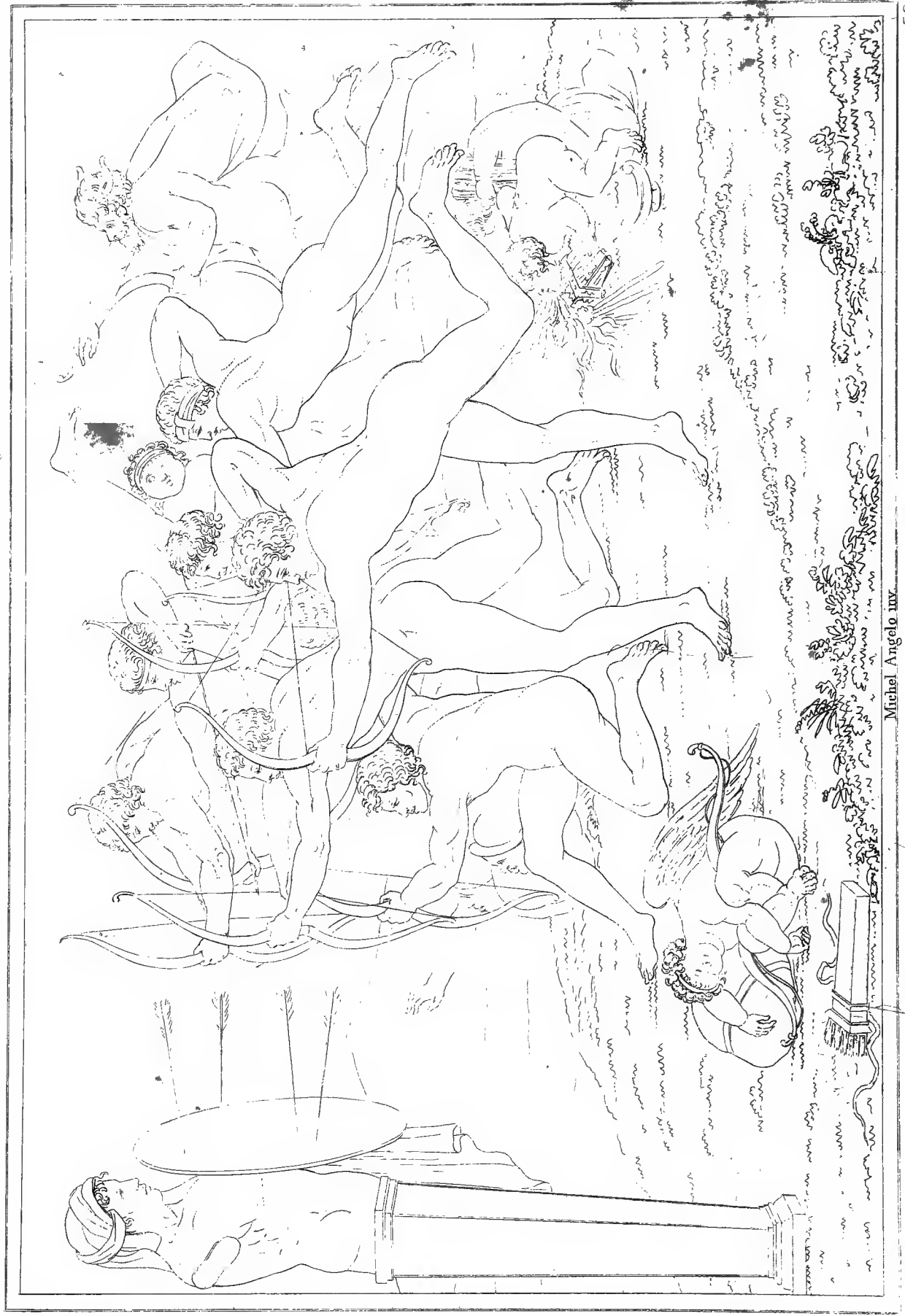
VII.



CHRISTVS SEMEL PRO PECCATIS NOSTRIS MORTVVS EST

DESIGN

VIII.



SHOOTING AT A TARGET

DESIGN

IX.



AN OLD MAN IN A GO-CART

DESIGN

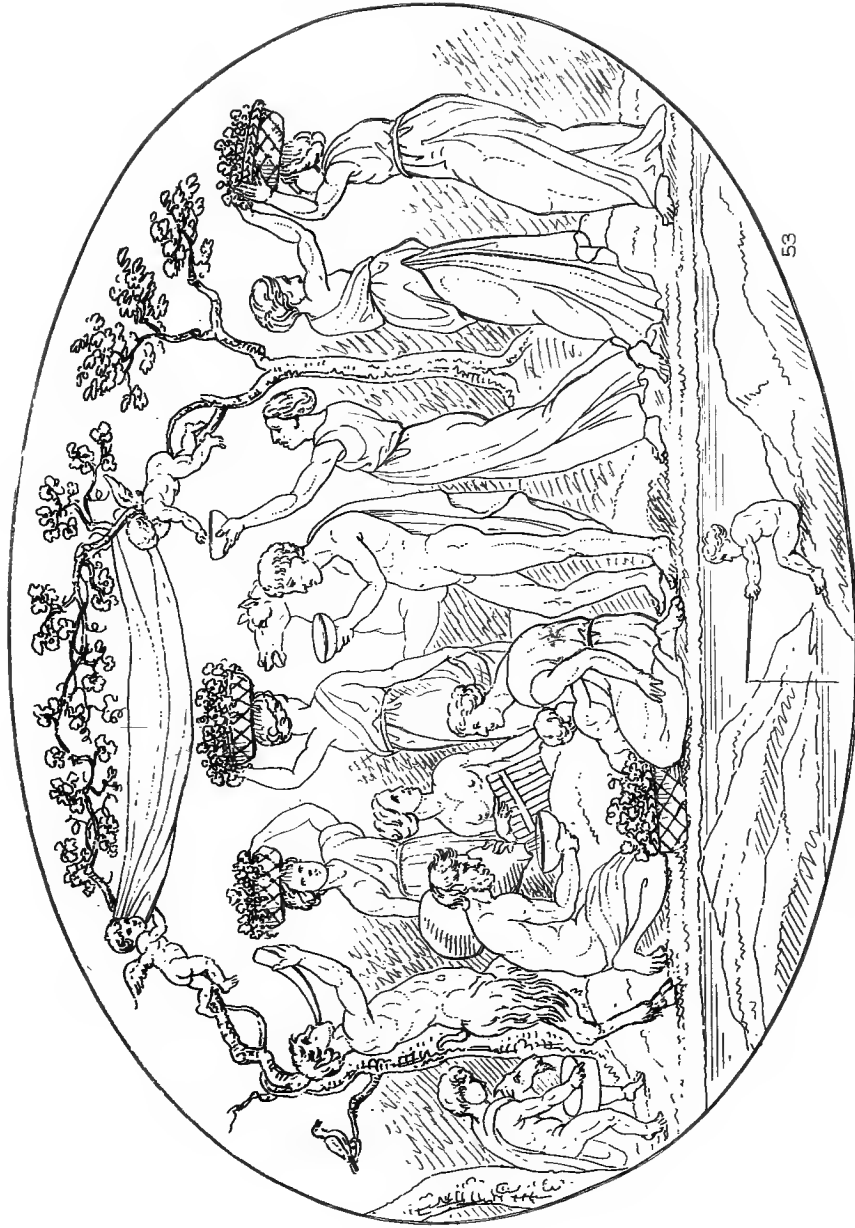
X



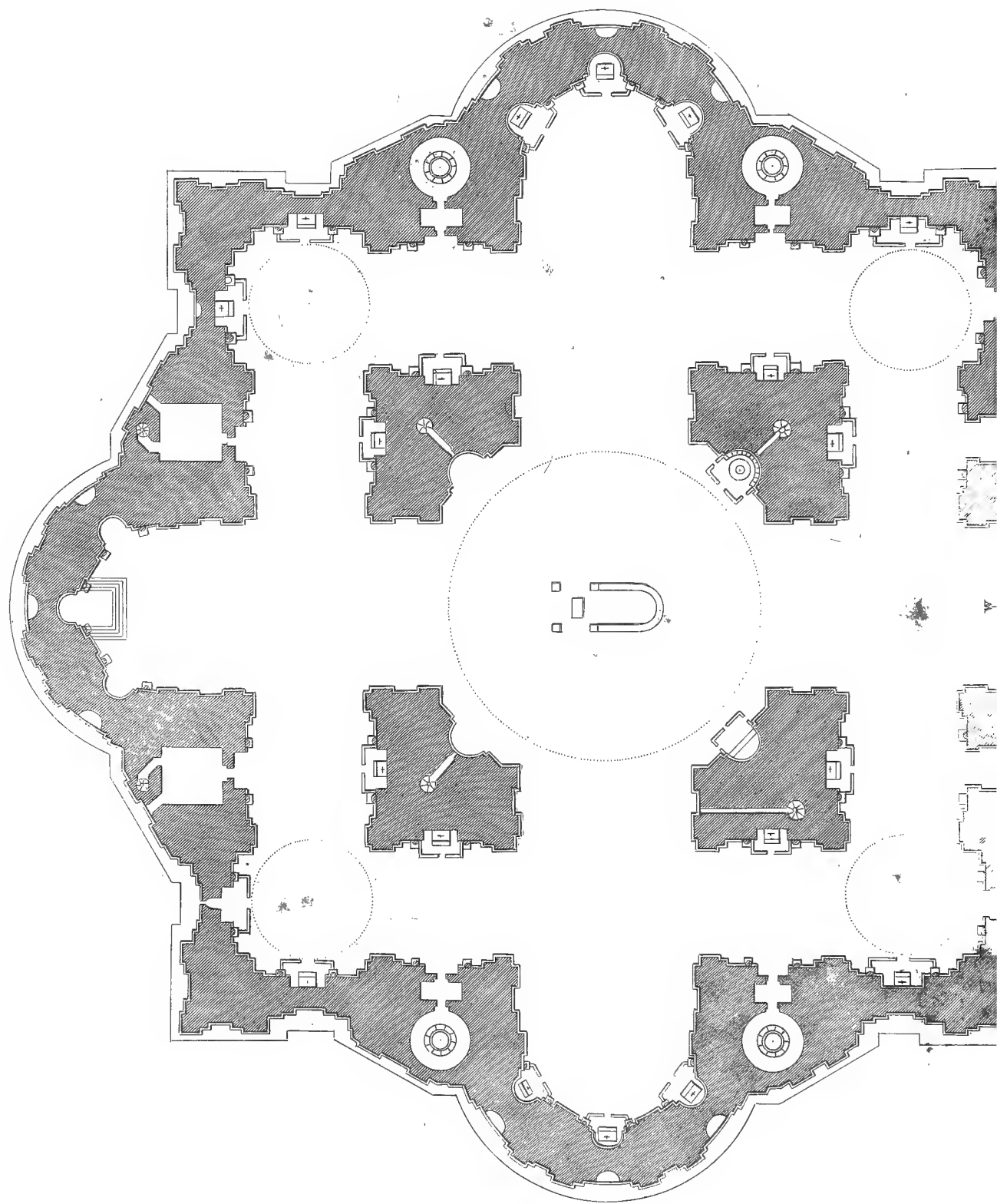
Michel Angelo inv.

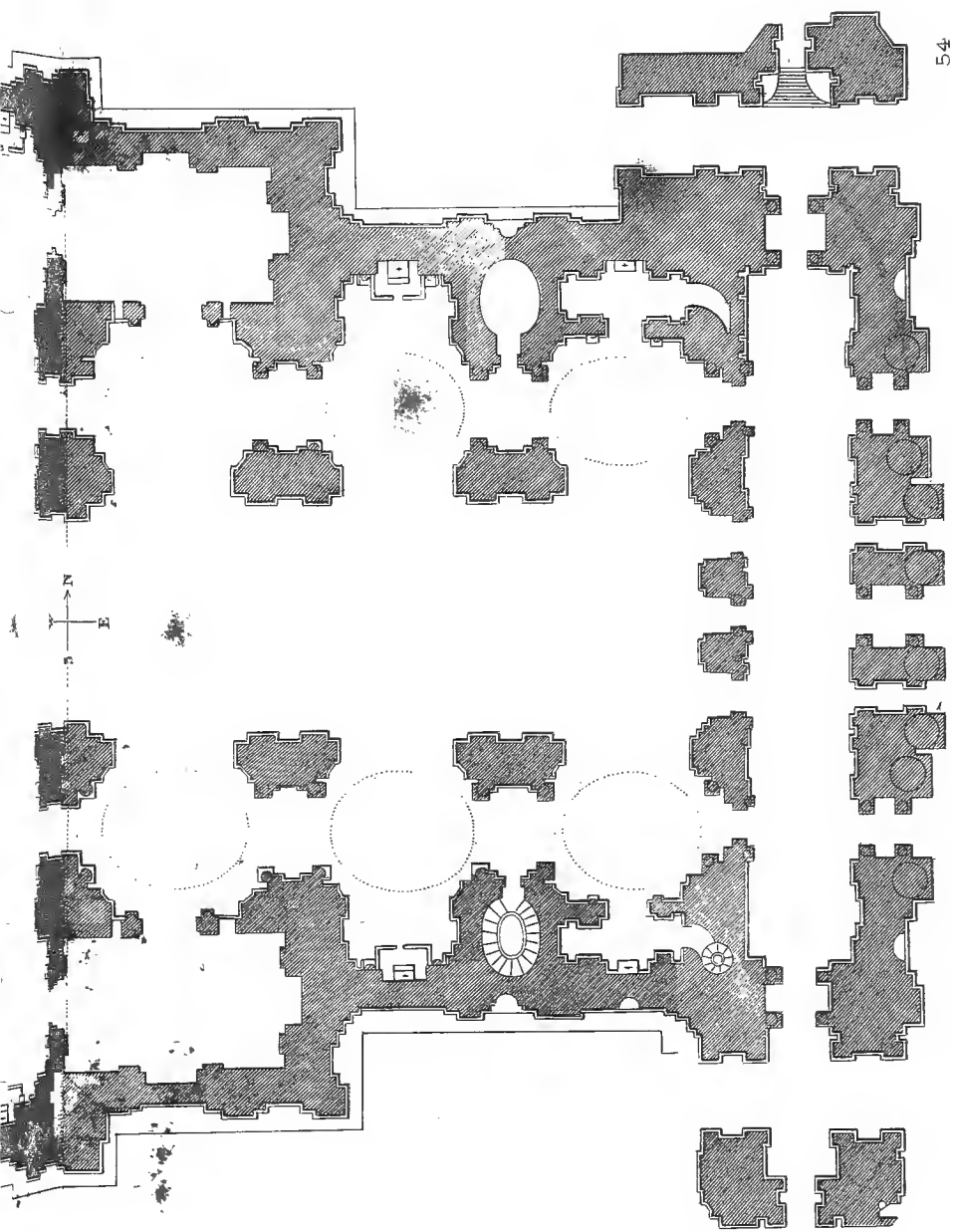
52

MICHEL ANGELO'S DREAM.



Gem.
Mag.





THE PLAN OF ST. PETER'S, ROME.

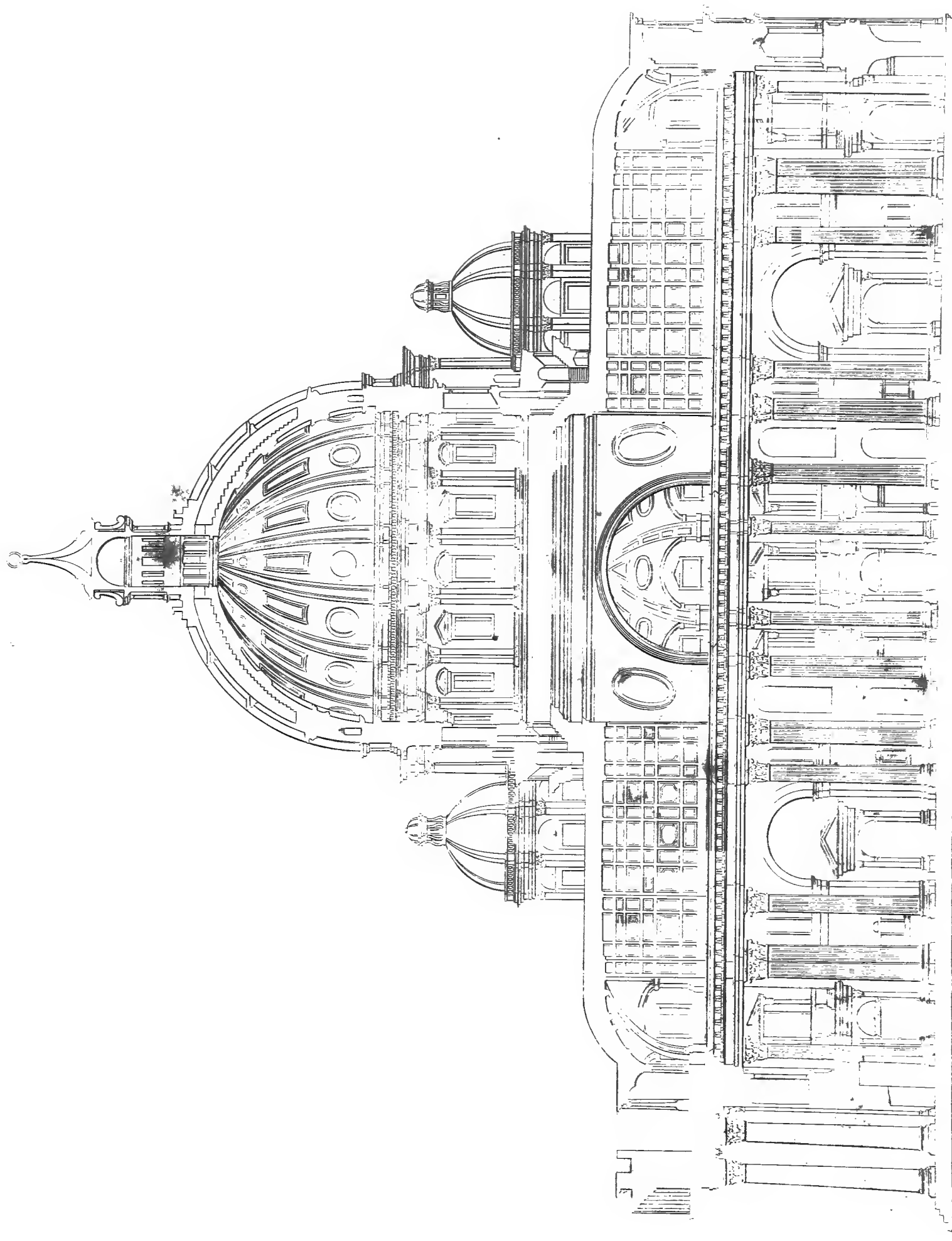


Plate 6.

THE SECTION OF ST. PETERS, LONGITUDINALLY TAKEN, AS DESIGNED BY MICHELANGELO.

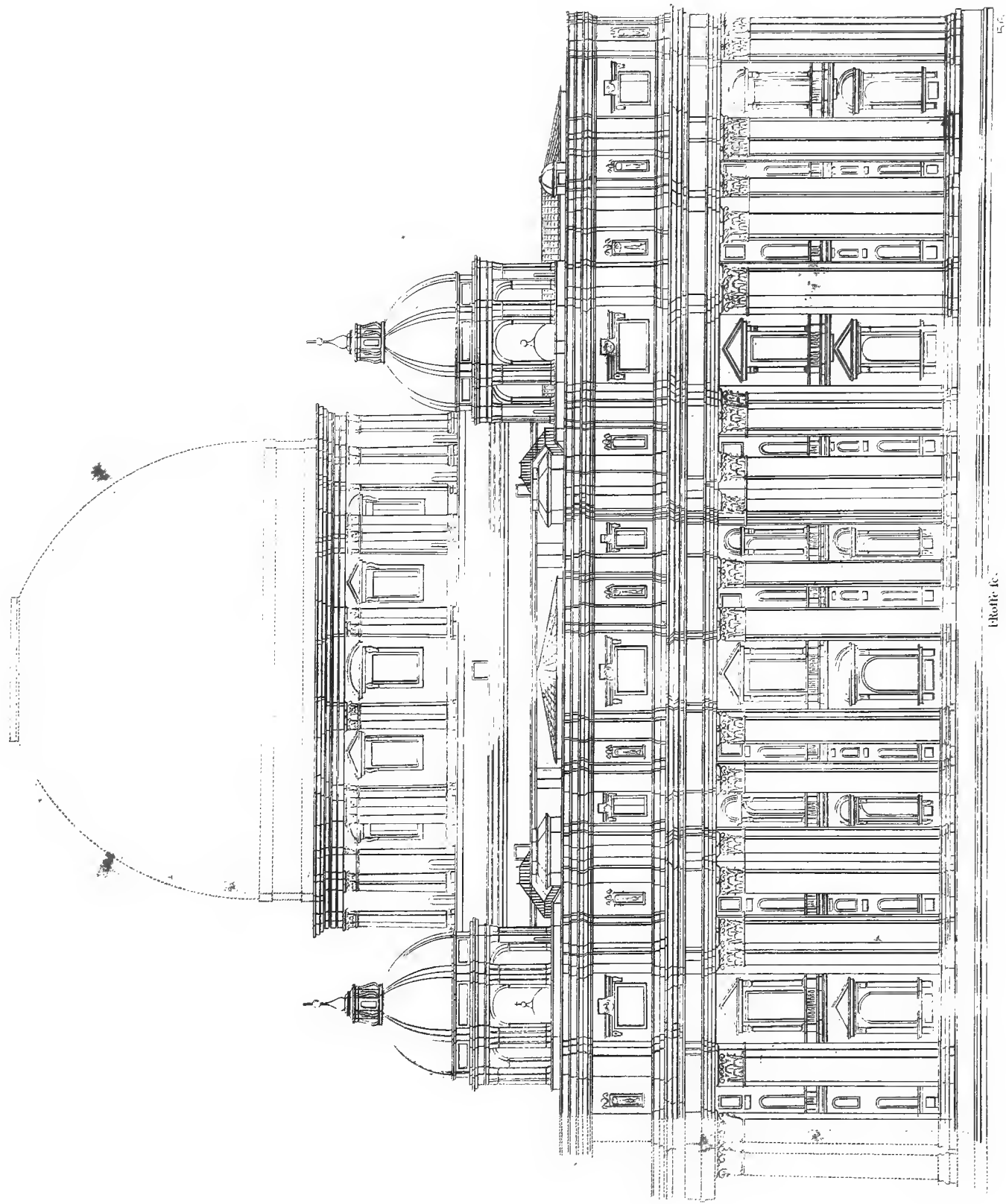
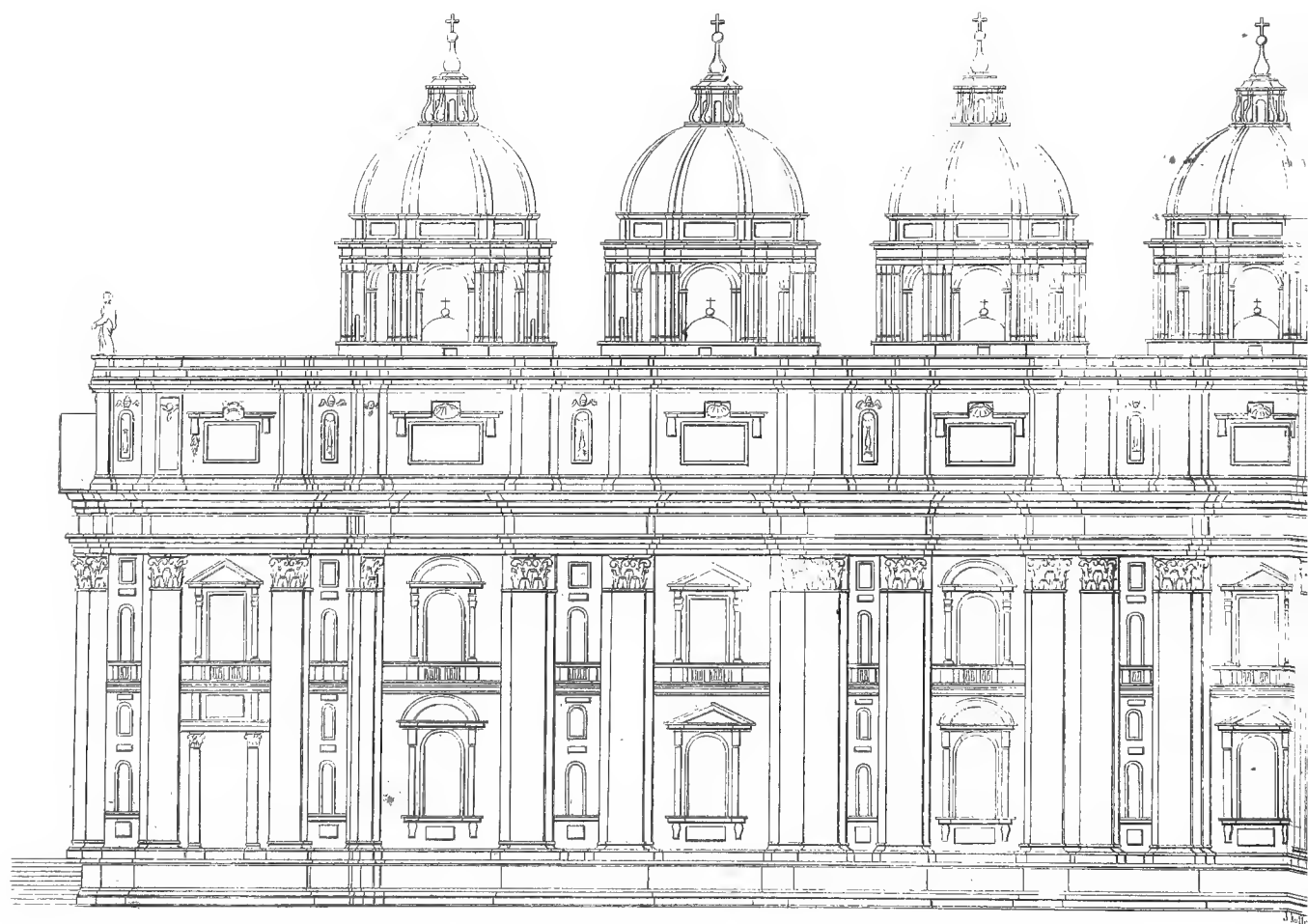


Photo. K.

THE SIDE ELEVATION OF ST PETERS, IN THE STATE IT WAS LEFT

AT MICHELANGELO'S DEATH.



THE SIDE ELEVATION OF ST. PETER'S



PETER'S, IN ITS PRESENT STATE.



THE FRONT OF ST. PETER'S, COMPLETED IN THE PONTIFICATE OF PAUL V.

A.D. MDCXII.



MICHAEL·ANGELVS·BONAROTVS·NOBILIS
FLORENTINVS·AN·ÆT·SVÆ·LXXI.

QVI·SIM·NOMEN·HABES·SATQ·EST·NAM·CÆTERA·CVI·NON
SYNT·NOTA·AVT·MENTEM·NON·HABET·AVT·OCVLOS.

M·D·XLV.

